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THE

HARMONY OF ZION, OR UNION COMPILER.

CONTAINING

A CONCISE INTRODUCTION TO THE GROUNDS OF MUSICK.

ALSO,

A CHOICE COLLECTION OF CHURCH MUSICK, AND ANTHEMS.

PRINCIPALLY FROM EUROPEAN AUTHORS.

BY STEPHEN JENKS.

The Singers went before with joy,
On Instruments they play'd;
The damsels with their timbrels then,
With beauty were array'd.
Ps. lxviii. 25.

DEDHAM:—PRINTED BY DANIEL MANN, FOR THE AUTHOR, PROPRIETOR OF THE COPY-RIGHT. 1818.

TO THE TEACHERS OF MUSICK AND CHORISTERS IN THE UNITED STATES.

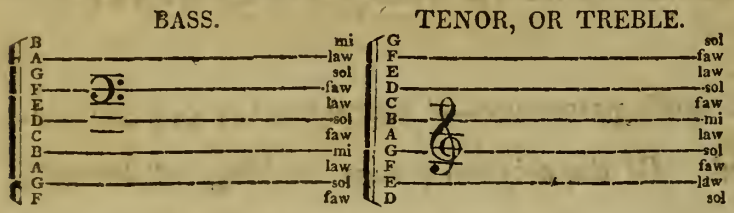
GENTLEMEN,

THIS volume is humbly offered for your perusal and patronage—if found worthy of your protection, the compiler's design will be fully answered. Of the original pieces nothing will be said, they must stand or fall without the aid of panegyric from the author; and with respect to the selections here given, it is conceived that their merits are so extensively known and esteemed, as to render encomium unnecessary. It is sufficient, therefore, to observe that these Tunes are printed verbatim from the original copies of the American composers; and that the English tunes are taken from the most approved copies.

S. JENKS.

THE GAMUT

Is the scale of Musical Notes. It consists of seven distinct degrees of sound, viz. Five whole tones, and two semi or half tones, which are called an Octave. They are represented on five lines and spaces, by the seven first letters of the alphabet, arranged as follows:



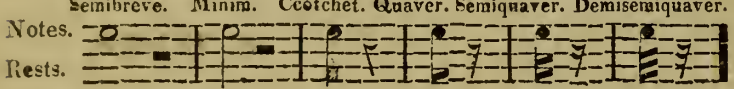
The natural place for mi is in B.

If B be flat	mi is in E	If F be sharp	mi is in F
If B and E be flat	mi is in A	If F and C be sharp	mi is in C
If B E and A be flat	mi is in D	If F C and G be sharp	mi is in G
If B E A and D be flat	mi is in G	If F C G and D be sharp	mi is in D

Above Mi are faw, sol, law, faw, sol, law, and then comes Mi.

Below Mi are law, sol, faw, law, sol faw, and then comes Mi.

Between Mi and Faw—and Law and Faw, there is but a semitone, between the rest are whole tones.



1 Semibreve is equal to two Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, or 32 Demisemiquavers.

The Rests are considered the same in time as the notes which they represent.

A *Staff* is the five lines with their spaces, whereon musick is written.

A *Brace* shows how many parts are sung together.

A *Ledger Line* is added when notes ascend or descend beyond the staff.

A *Flat* set before a note sinks it half a tone.

A *Sharp* set before a note, raises it half a tone.

A *Natural* set before a note made flat or sharp at the beginning of a tune, restores it to its natural sound.

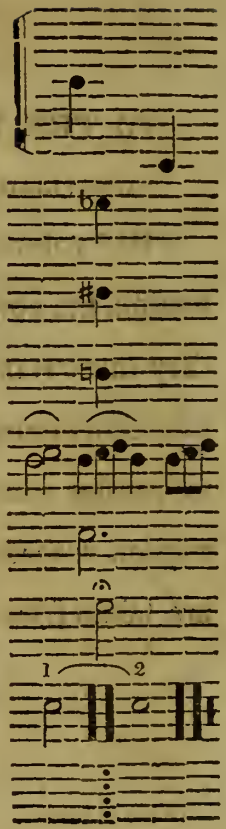
A *Slur* shews what number of notes are sung to one syllable.

A *Point* makes a note half as long again.

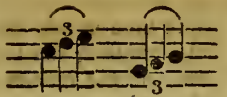
A *Hold* signifies that the note over which it is set, may be continued at the pleasure of the performer.

Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.

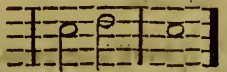
A *Repeat* shows what part of a tune is to be sung over again.



A *Figure* 3, placed over or under any three notes, reduces them to the time of two of the same kind.

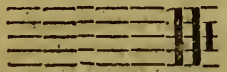


A *Single Bar* divides the time according to the measure note.



A *Double Bar* shows the end of a strain.

A *Close* shows the end of a tune.



OF TIME AND ITS VARIOUS MODES.

Common Time Modes.

First, *Adagio*, has a semibreve for its measure note, four beats in a bar, four seconds of time.

Second, *Largo*, has a semibreve for its measure note, four beats in a bar, three seconds of time.

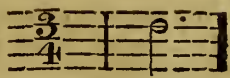
Third, *Allegro*, has a semibreve for its measure note, two beats in a bar, two seconds of time.

Fourth, 2—4, has a minim for its measure note, two beats in a bar, one second and half of time.

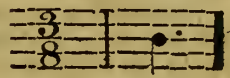
Triple Time Modes.

First, 3—2, has a pointed semibreve for its measure note, three beats in a bar, three seconds of time.

Second, 3—4, has a pointed minim for its measure note, three beats in a bar, two seconds of time.

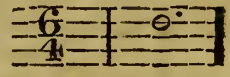


Third, 3—8, has a pointed crotchet for its measure note, three beats in a bar, one second and half of time.



Compound Time Modes.

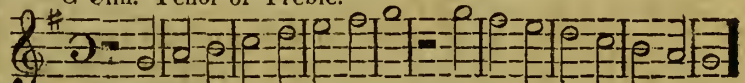
First, 6—4, has a pointed semibreve for its measure note, two beats in a bar, two seconds of time.



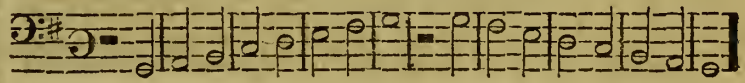
Second, 6—8, has a pointed minim for its measure note, two beats in a bar, one second and half of time.

Lessons for Tuning the Voice.

G Cliff. Tenor or Treble.



F Cliff. Bass.



Of the Keys used in Musick.

The key note is the predominant tone which governs all the rest, and is the last note in the Bass; if above mi, it is a sharp or cheerful air or key; if below mi, it is a flat or mournful air or key.

Air, leading part.
Duett, two parts moving together.
For. loud. *Fortissimo*, very loud.
Moderato, slacken the time.
Presto, quick. *Pia.* soft.
Pianissimo, very soft.

IN order to produce melody, let the voice be round, smooth and clear, aiming at ease and freedom, and be careful to pronounce every note distinctly.

For example, let any one pronounce *fa* or *la*, and they will articulate near the end of the tongue, and the sounds will be flat and insipid; but let them pronounce *faw* or *law*, and their articulation will have a longer passage through the sounding organs, coming forth more like the soft melody of the organ, or flute, which makes vocal musick the more pleasing.

A genteel pronunciation is one of the principal beauties of singing;—every word should be spoken as clear and distinct as possible;—it is that which gives vocal musick the preference to instrumental, by affording at the same time the sweets of harmony with the sense of what is expressed in those harmonious strains.

The accent is another very important part of musick;—it is a certain stress or emphasis of the voice upon particular notes or parts of the bar. It is inseperably connected with a good pronunciation, and in a great measure distinguishes one mood of time from another.—The first part of the bar is the accented part in all moods of time. In common time, where the bar is divided into four parts, there may be a second accent on the third part.—In compound time, the second accent is on the fourth.

In beating time, the greatest attention is necessary, that the motion of the hand does not influence the voice by misplacing the accent, which is almost an universal error. For the first and second moods of common time, observe 1st—strike the ends of your fingers; 2dly, the heel of your hand; thirdly, raise your hand a little, and fourthly, raise it still higher, which completes the bar. The triple time moods should be beat as the two first moods of common time, omitting the last beat. The third and fourth moods of common time, and the moods of compound time, have two equal motions of the hand.

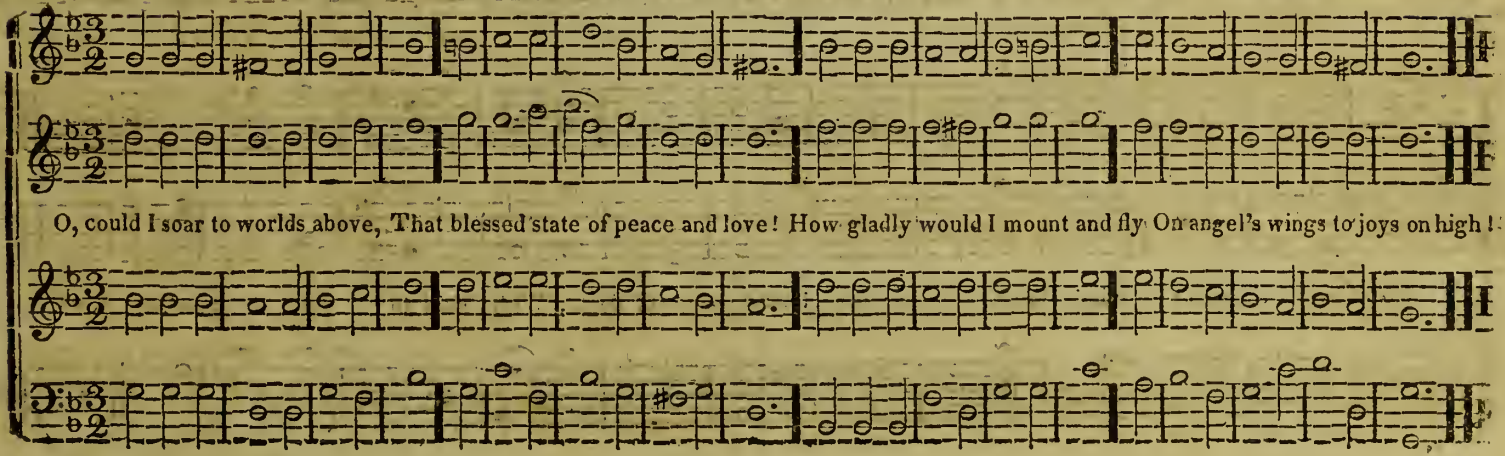
A swell is an essential beauty in singing; it should be applied by striking the notes soft and gradually; increasing the sound to the centre, then diminishing in the same proportion. All notes should have their swell gently as the air of the tune requires.

Soft musick is always accompanied with graceful motions, just expression, proper accent, and captivating harmony. A particular attention ought to be paid, when singing in choirs, that the Bass be sung grave and majestic, the Tenor steady and engaging, the Counter shrill and melodious, and the Treble soft and delicate. The concluding note should be sounded smooth, swelling the last beat like an echo, and all conclude at the same instant; and any number of notes driven through bars should be sounded soft and smooth, when slurred together, without jerking or jumping so as to prevent graceful singing. Vowels not sounded in speaking, must not be in singing, as *e*, in the words *chosen*, *people*, *tremble;* at the end of words of more than one syllable *y* is sounded like the short *i*, as *mighty*, *my*, &c. By some it is improperly sounded, like *me*, &c. But this belongs to grammarians.—Likewise the words *reason*, *hearken*, and *token*, &c. which have but one accent, are often sung *rea-son*, *hear-ken*, *to-ken*, which is very disagreeable and improper.

To conclude, the most important point in psalmody is a strict decorum, with a heart deeply impressed with the great truths we utter with our voices, aiming at the glory of God, and the edification of one another.

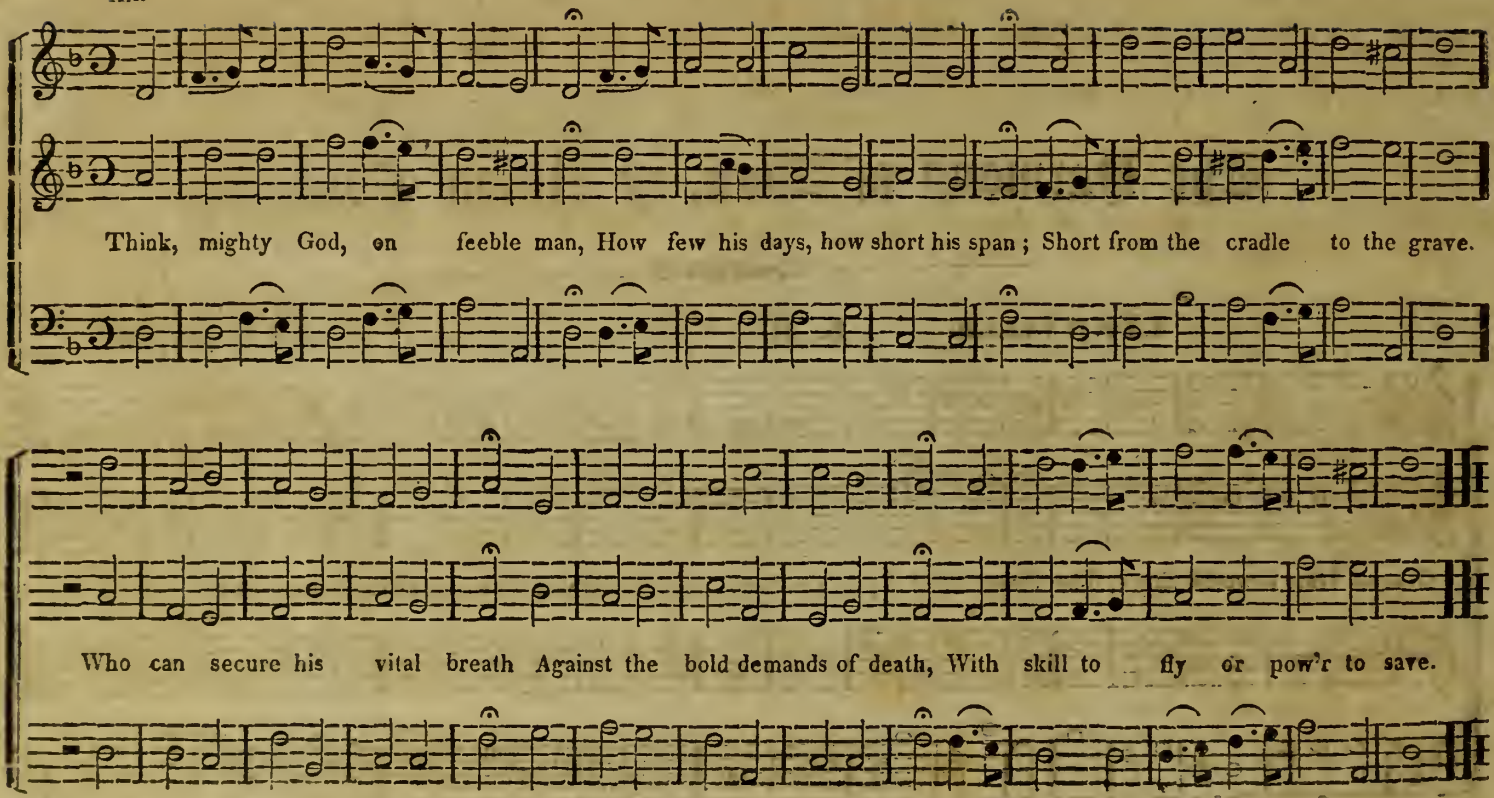
The Harmony of Zion, or Union Compiler.

LYNNVILLE. L. M. *S. Holyoke.*

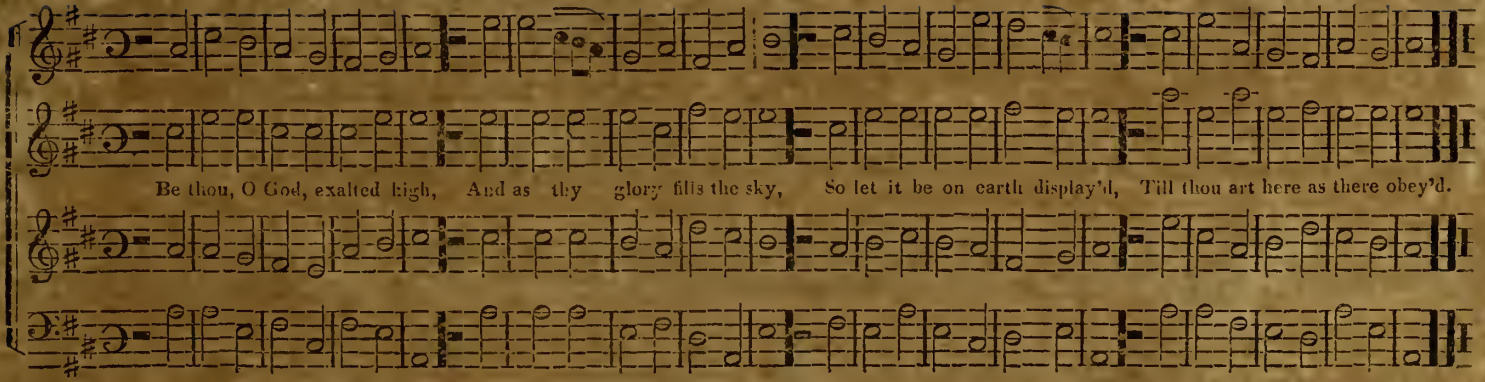


A FUNERAL PIECE. P. M.

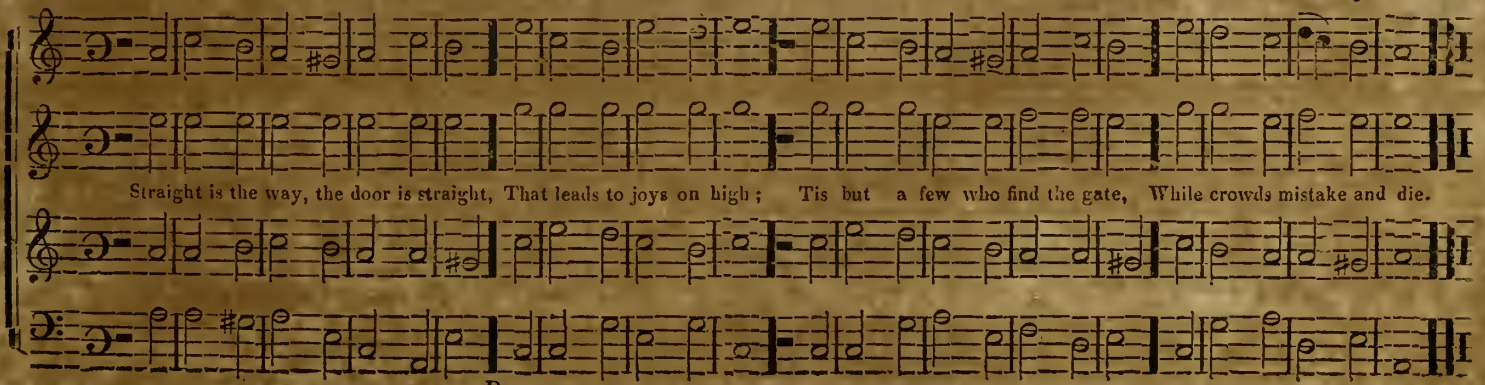
AIR.



OLD HUNDRED. L. M. *M. Luther.*

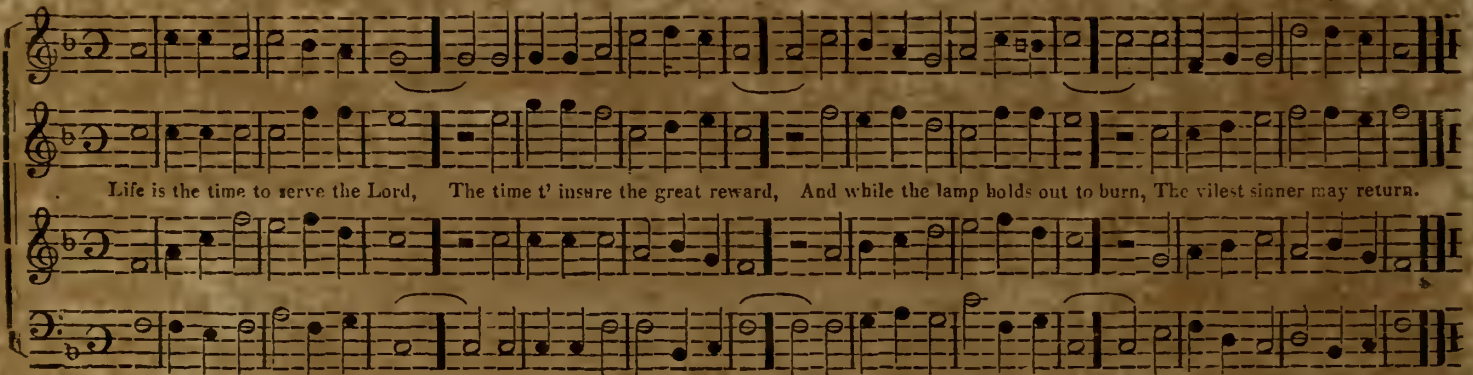


WINDSOR. C. M. *Kirby.*



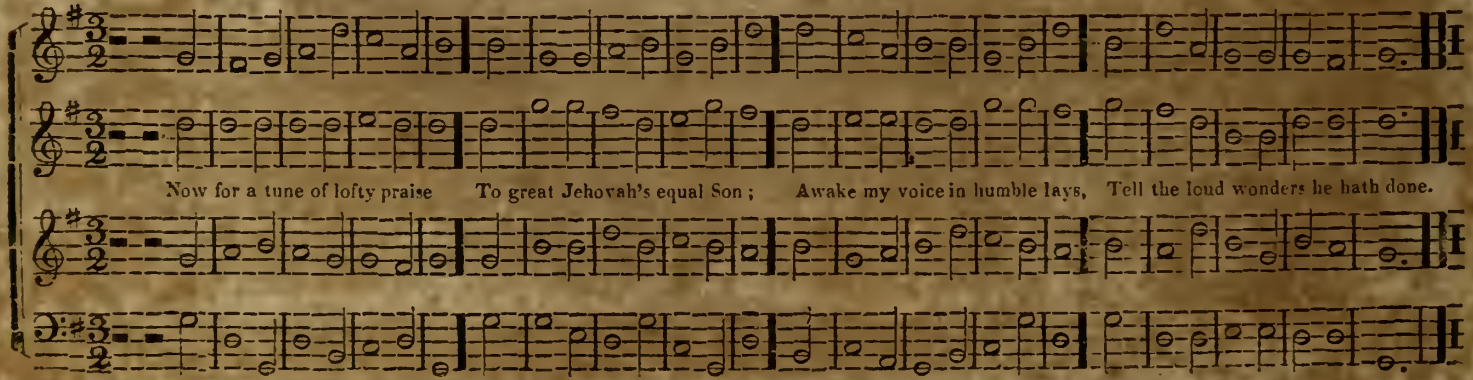
WELLS. L. M.

Holdrayd.



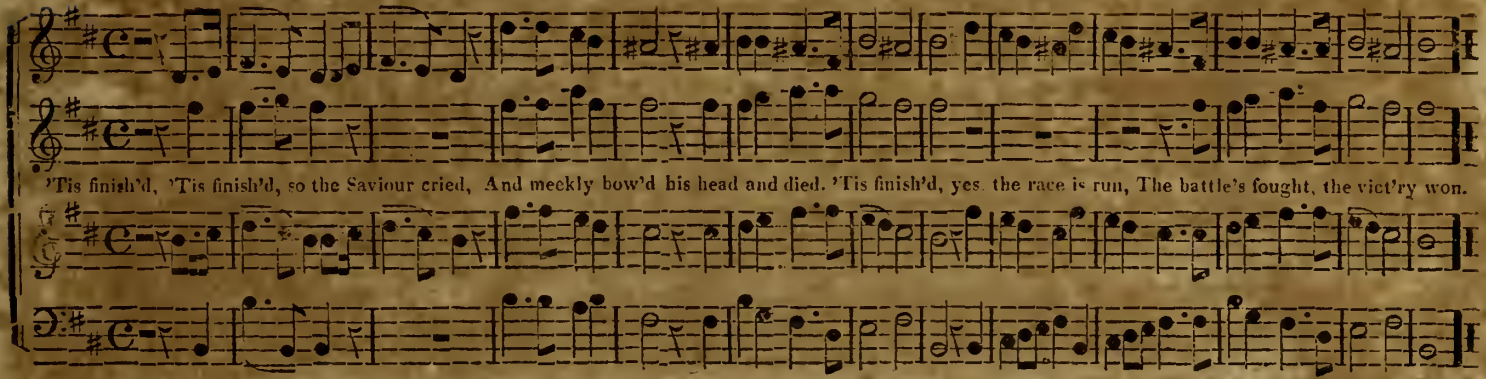
BATH. L. M.

Handel.



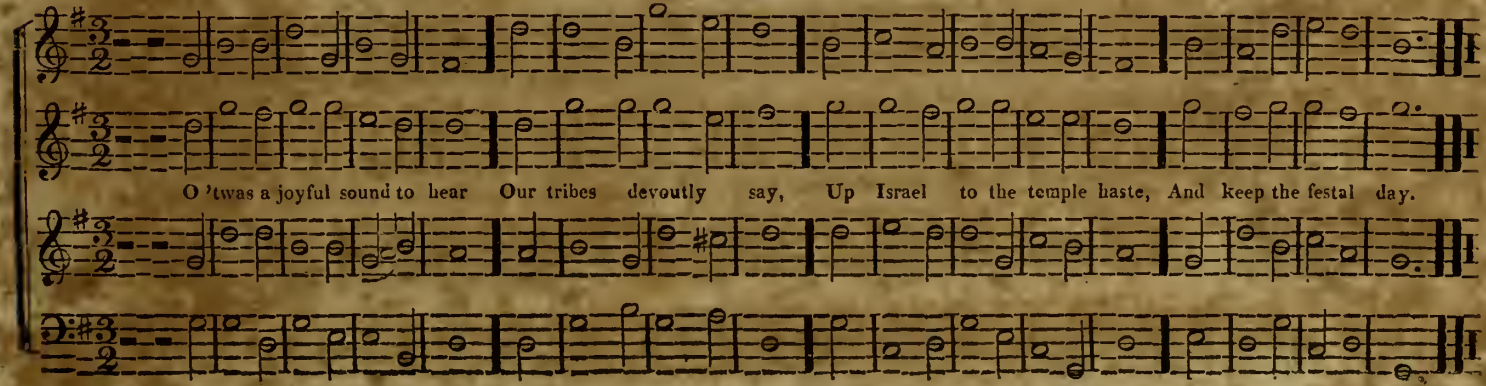
MUNICH. L. M.

Italian.



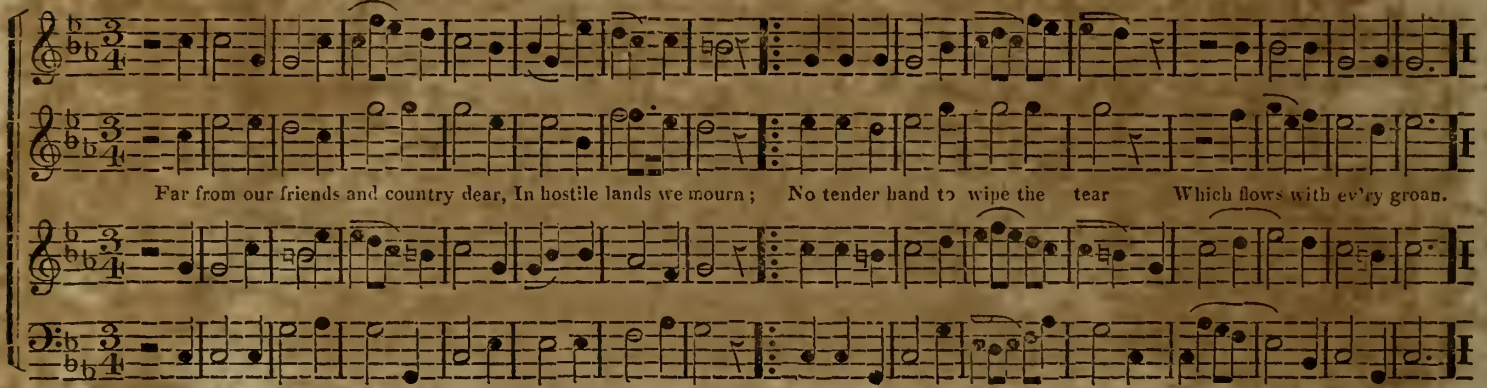
MEAR. C. M.

Williams.



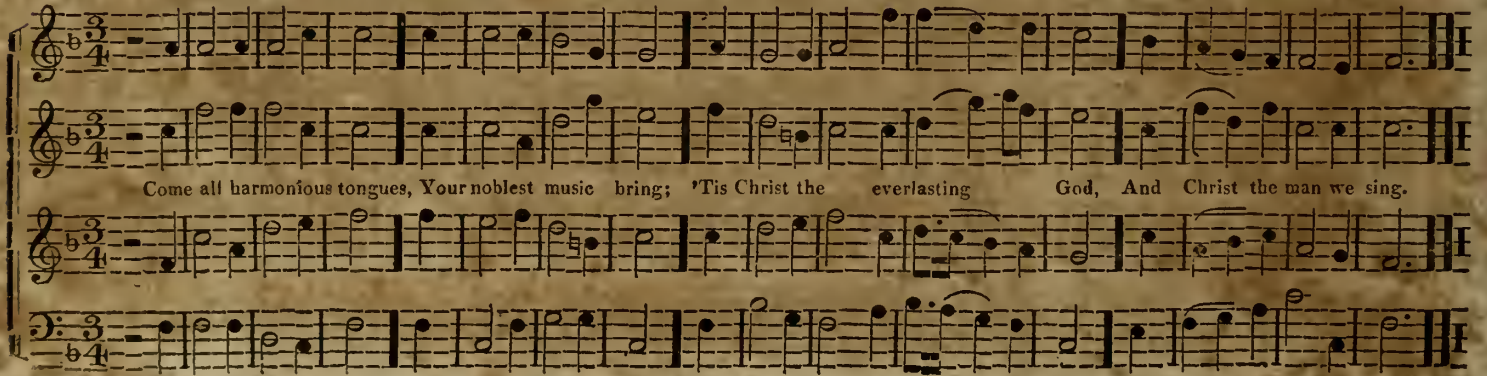
ADIEU. C. M.

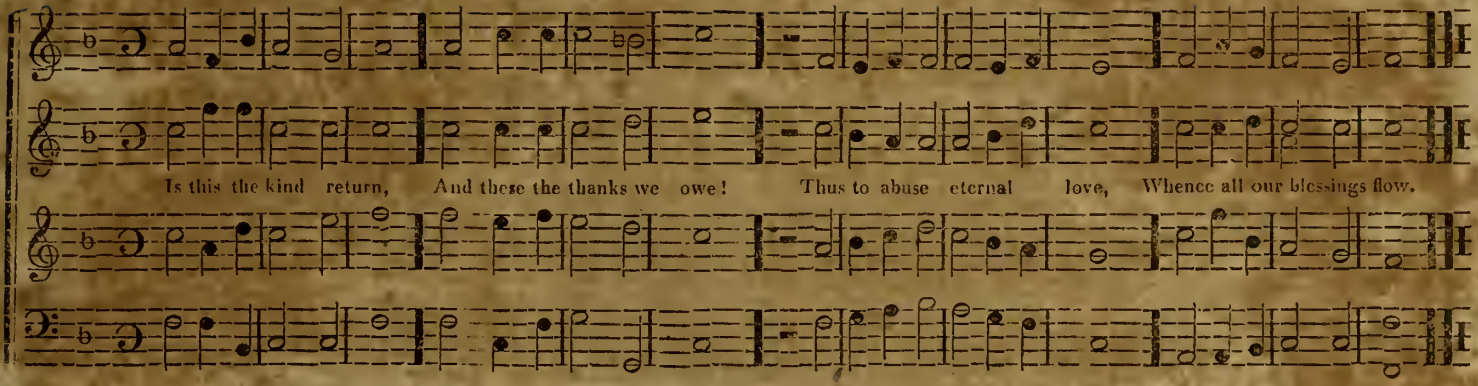
Jenks.



SUTTON. S. M.

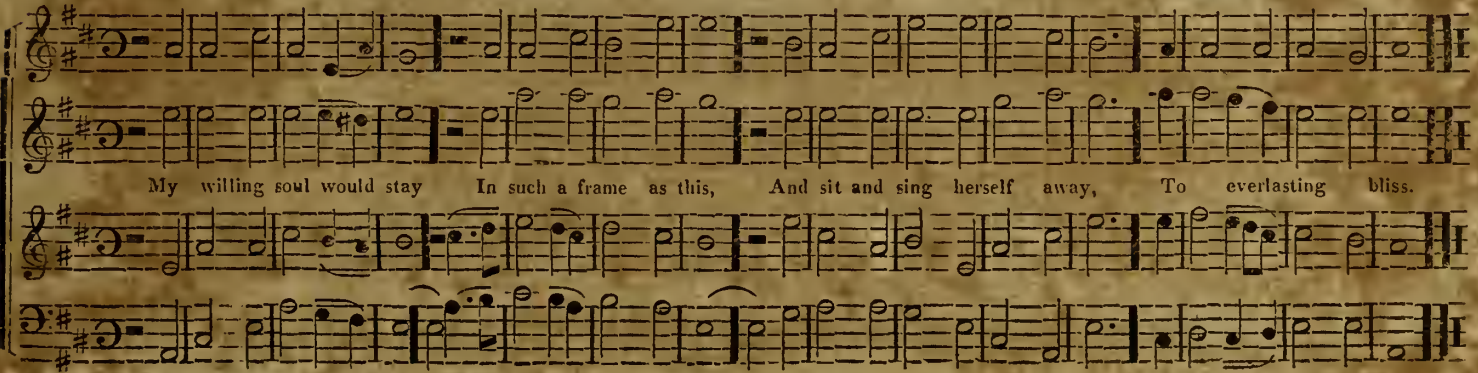
Williams.



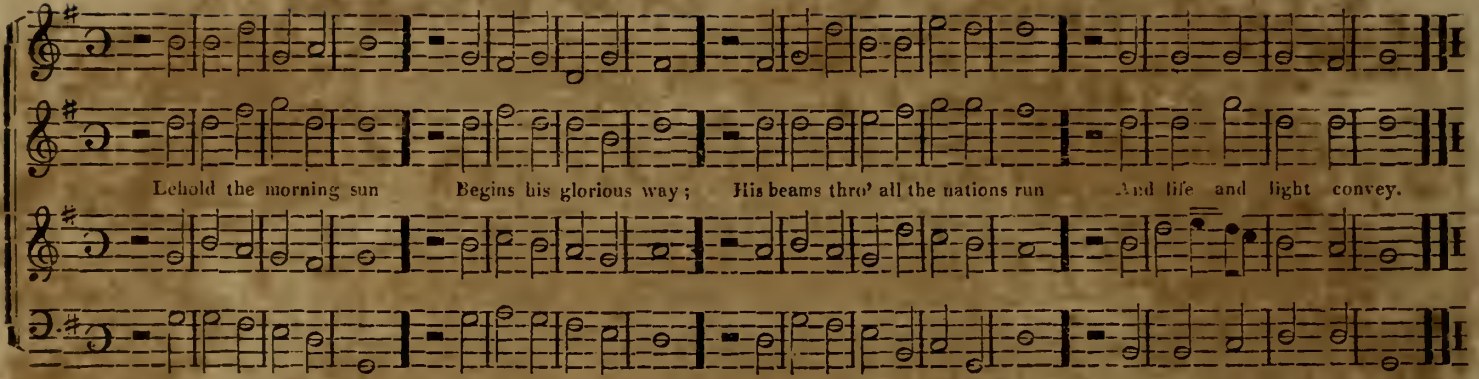


ST. THOMAS. S. M.

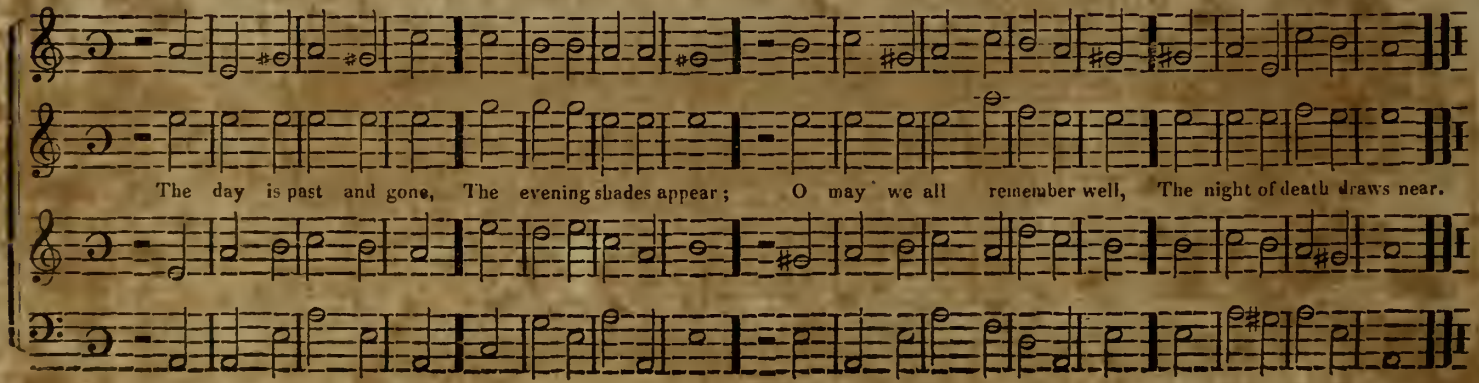
Williams.

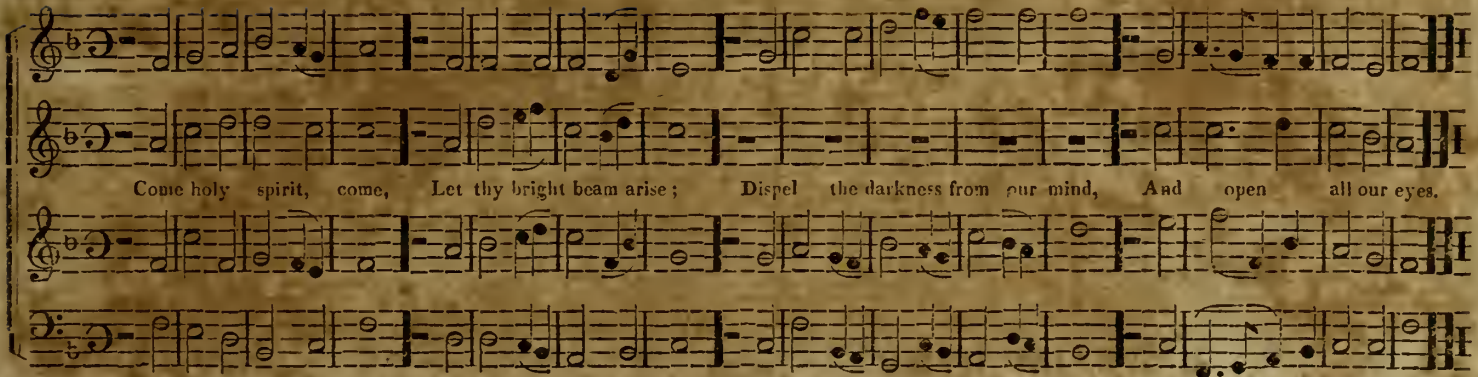


MORNING HYMN. S. M. *Jenks.*

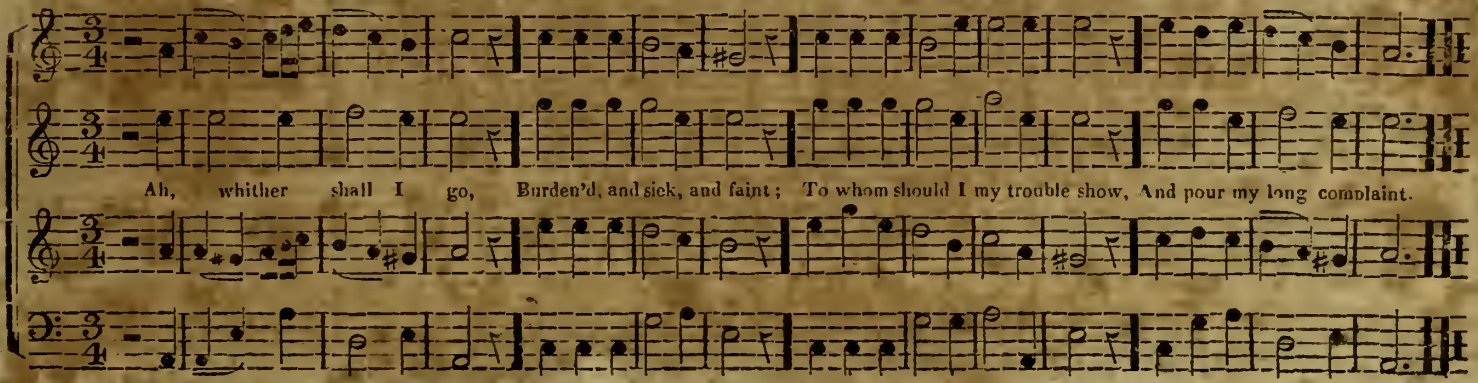


EVENING HYMN. S. M. *Jenks.*



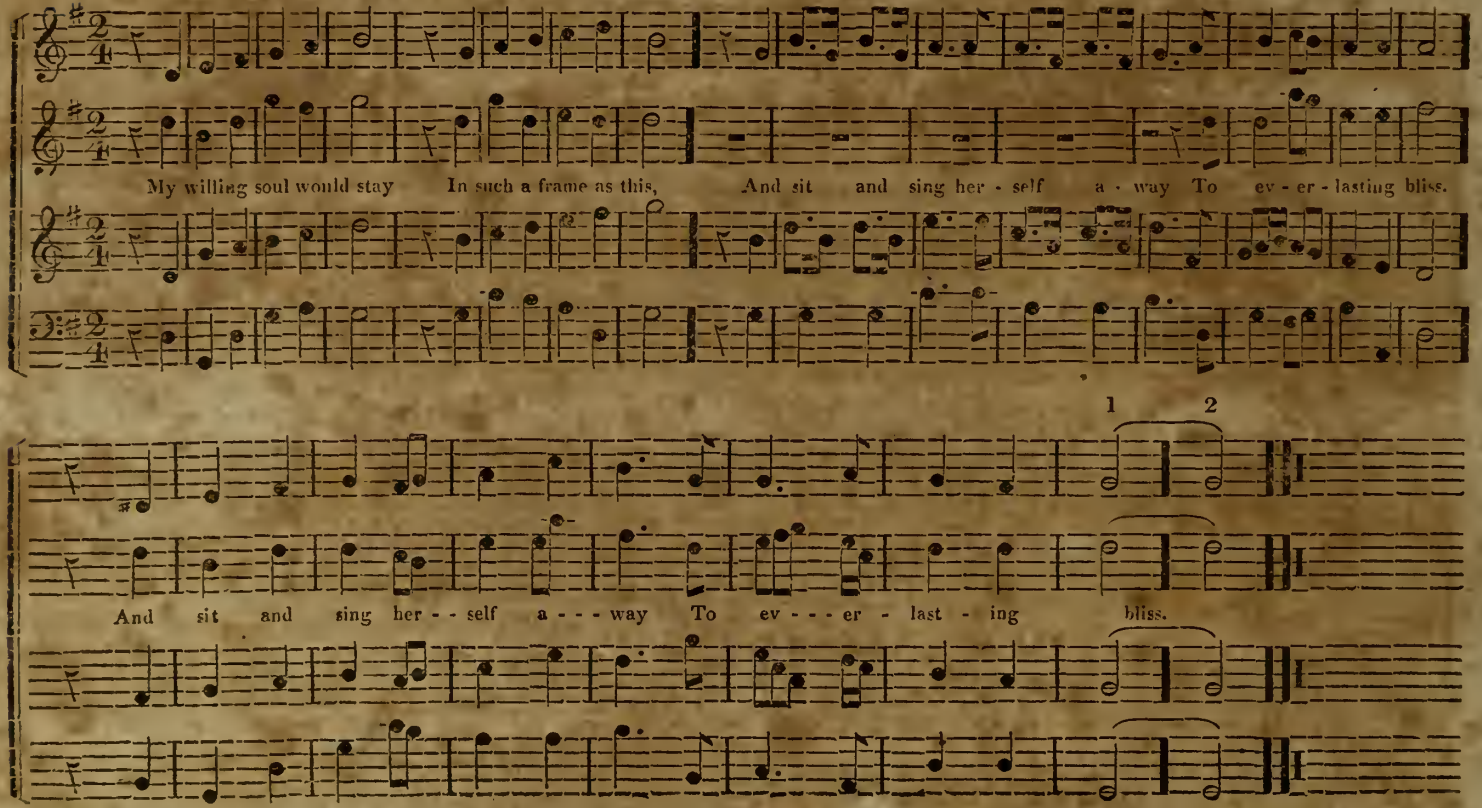

Come holy spirit, come, Let thy bright beam arise; Dispel the darkness from our mind, And open all our eyes.

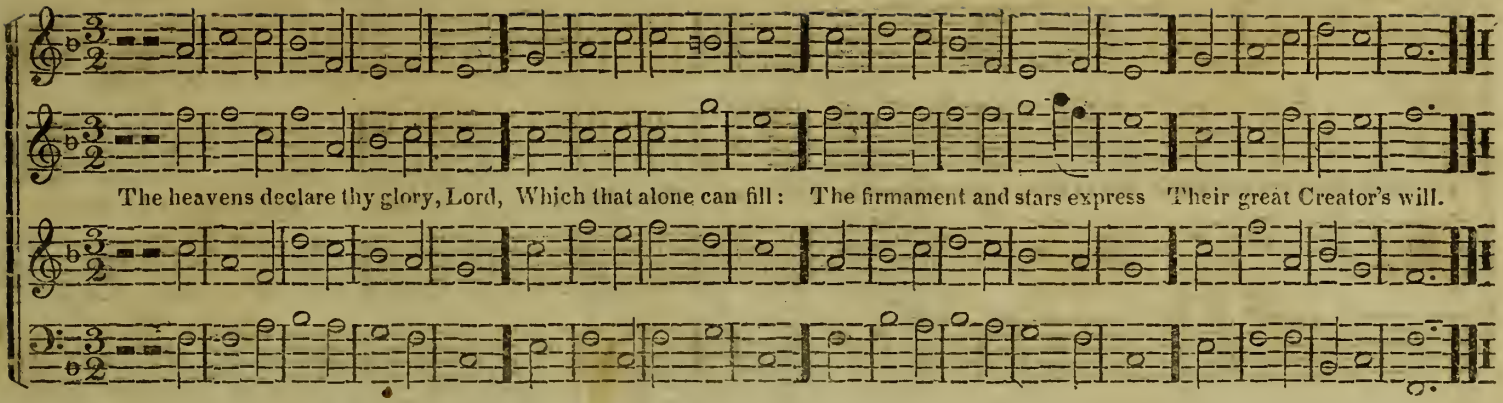
RUEPORT. S. M.


Ah, whither shall I go, Burden'd, and sick, and faint; To whom should I my trouble show, And pour my long complaint.

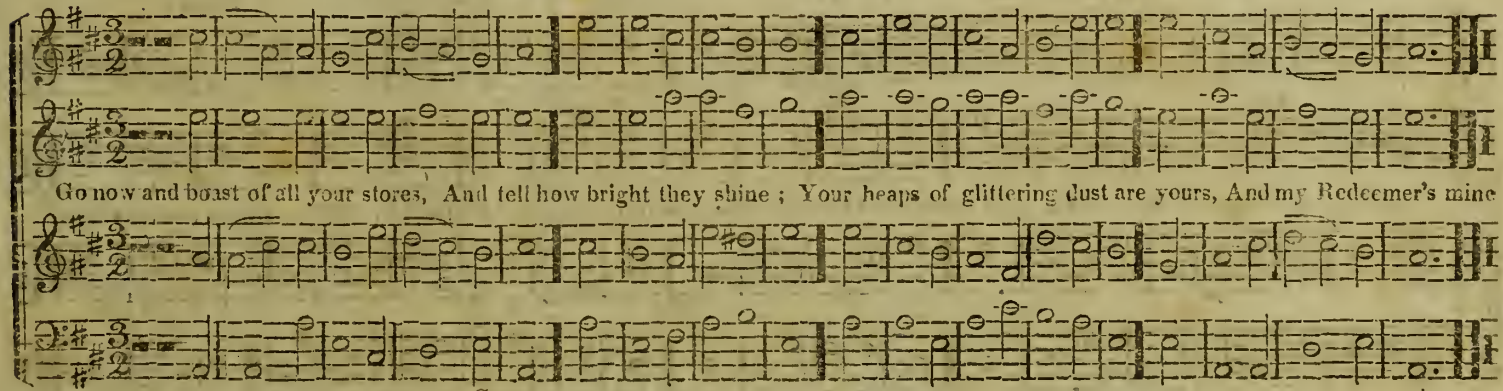
KILLINGLY. S. M.

Jenks.

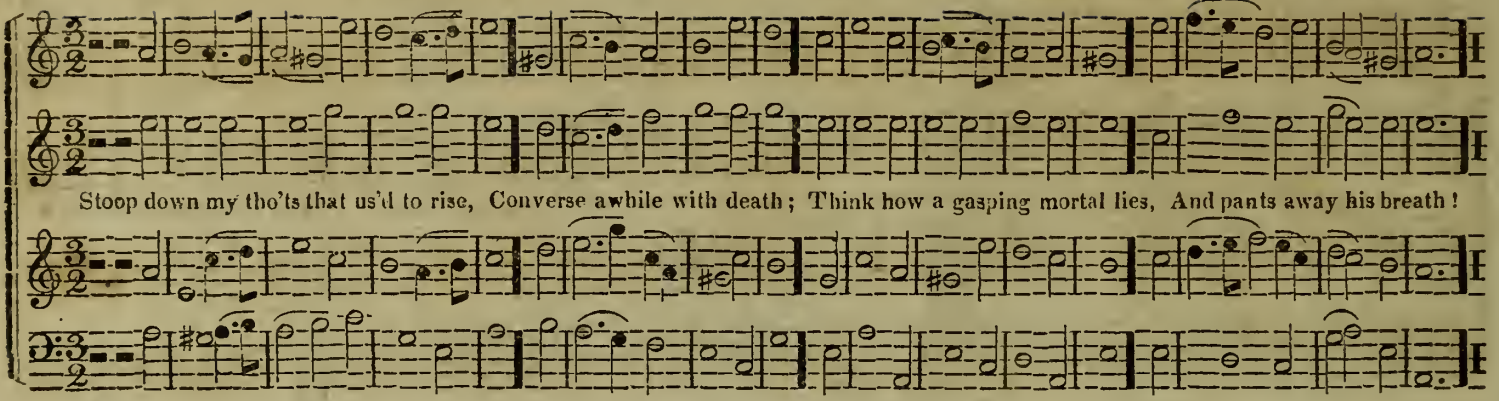




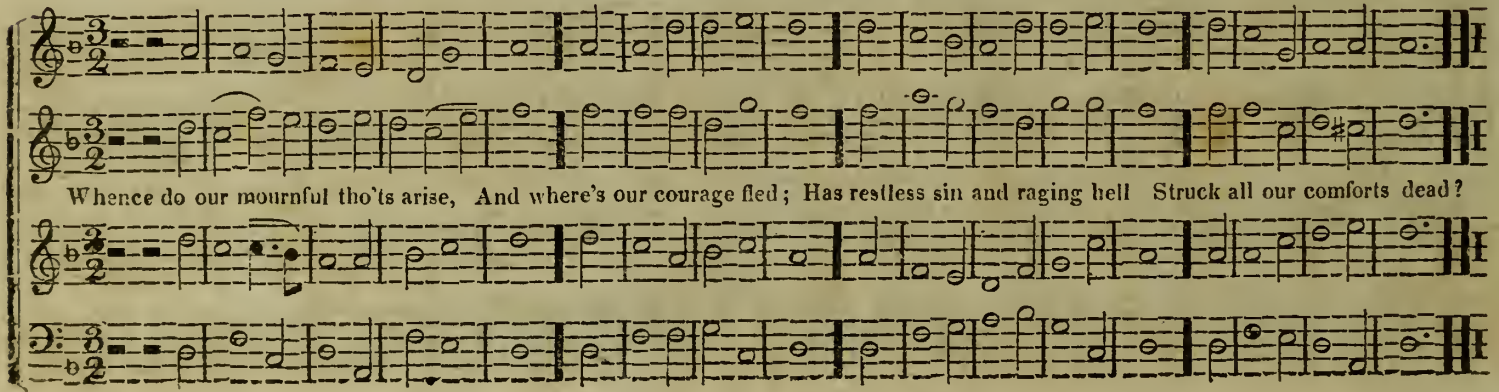
DEERFIELD. C. M. *Jenks.*



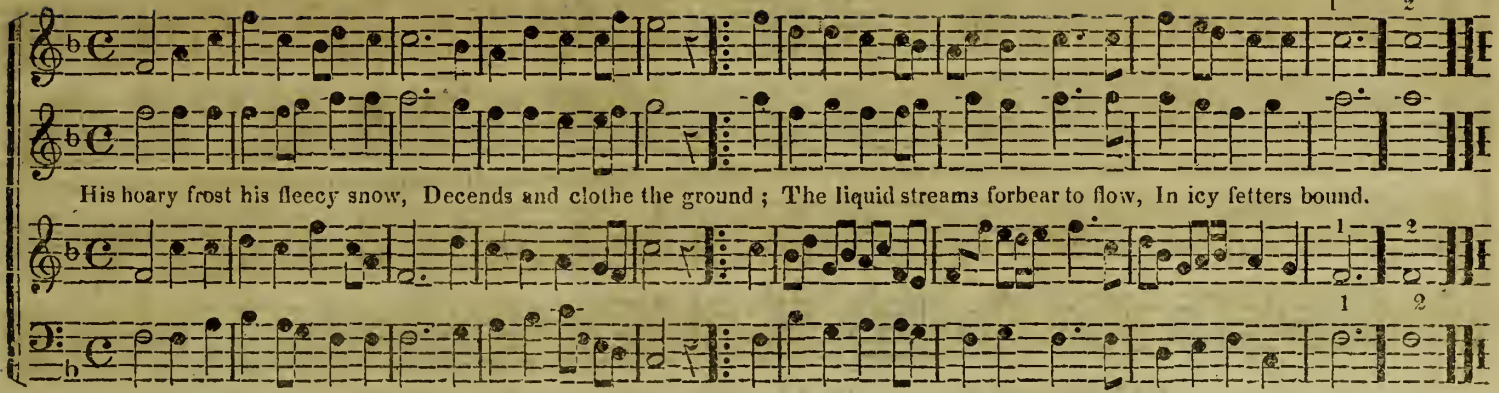
GILBOA. C. M. *Newcomb.*



WANTAGE. C. M. *Tansur.*

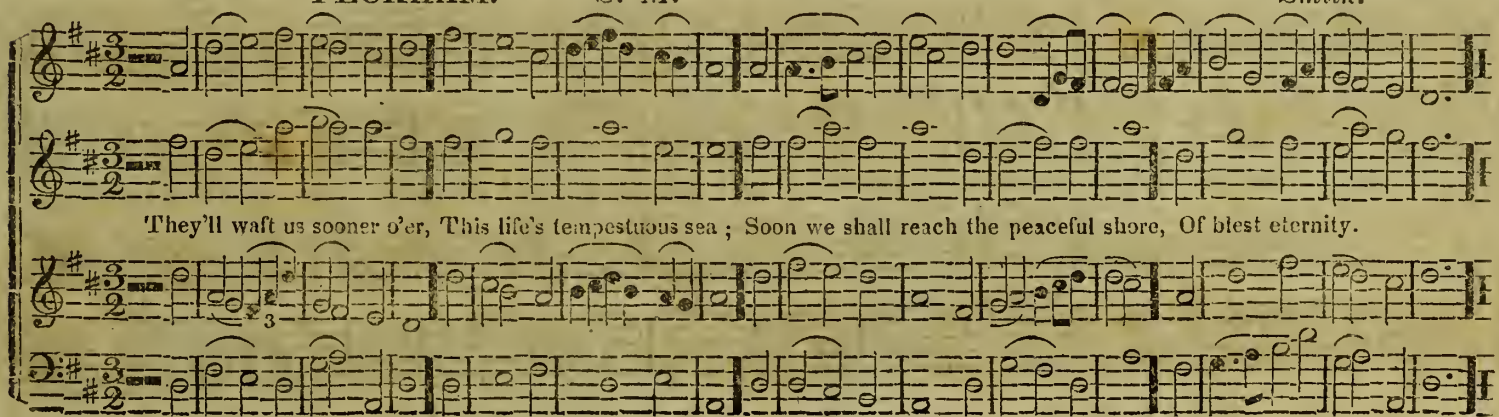


WINTER. C. M. *Read.*



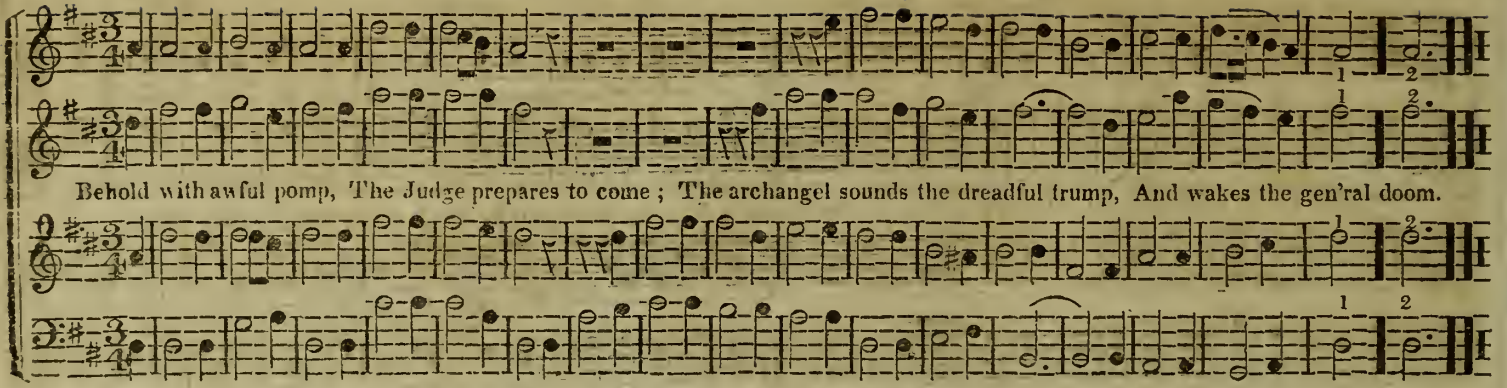
His hoary frost his fleecy snow, Decends and clothe the ground ; The liquid streams forbear to flow, In icy fetters bound.

PECKHAM. S. M. *Smith.*

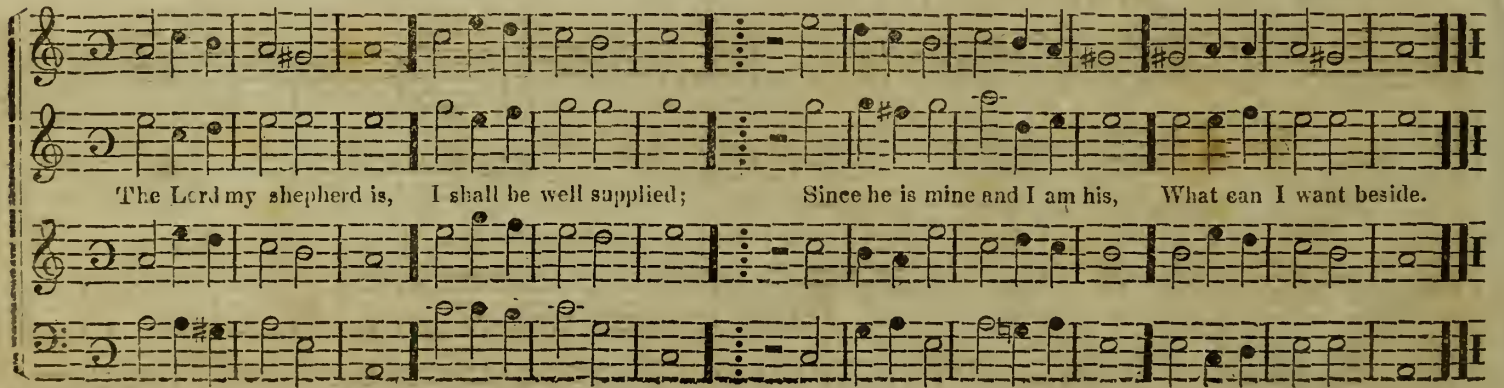


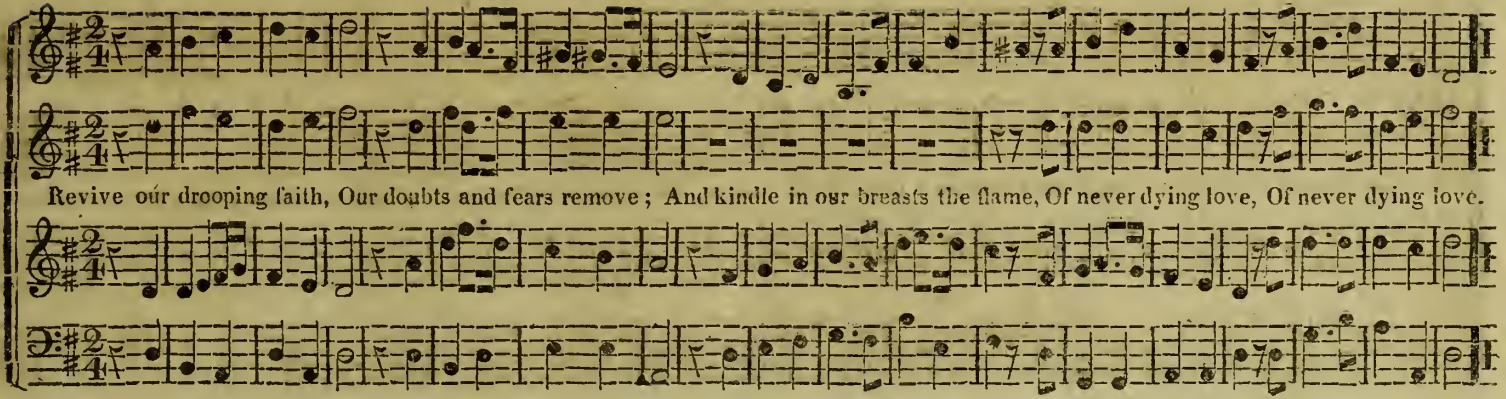
They'll waft us sooner o'er, This life's tempestuous sea ; Soon we shall reach the peaceful shore, Of blest eternity.

DOOMSDAY. S. M. *Wood.*

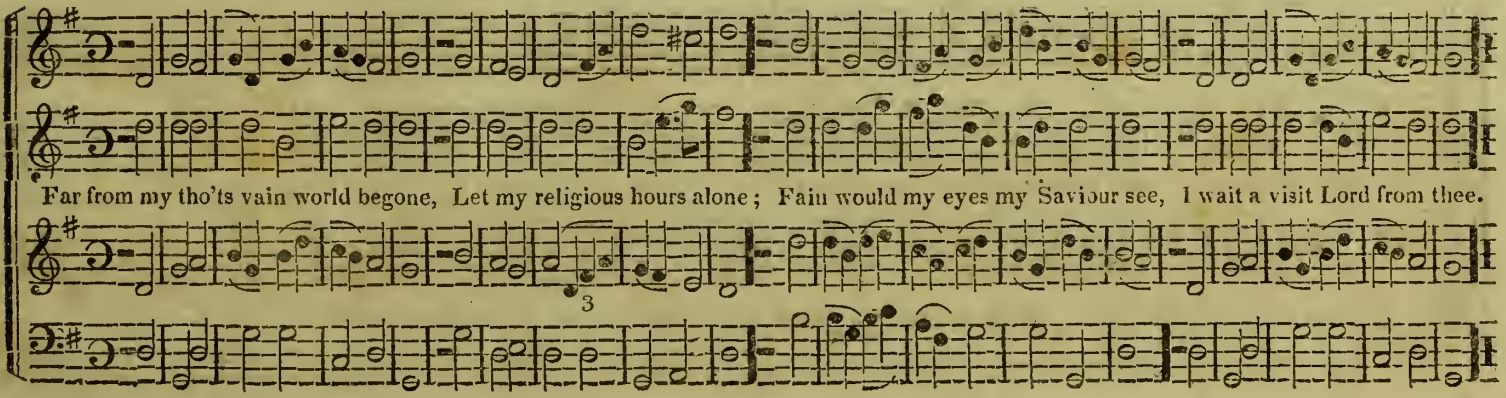


AYLESBURY. S. M. *Williams.*

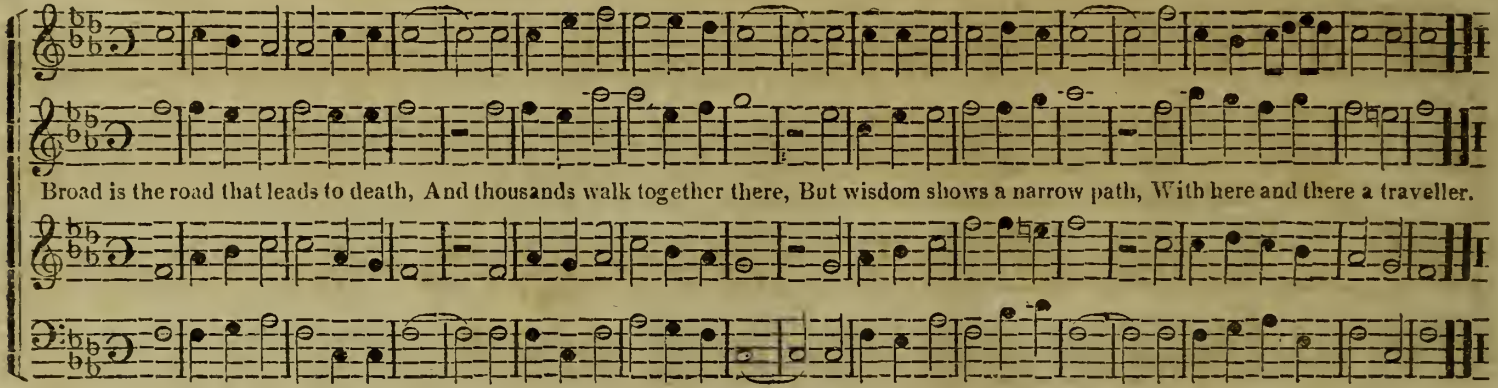




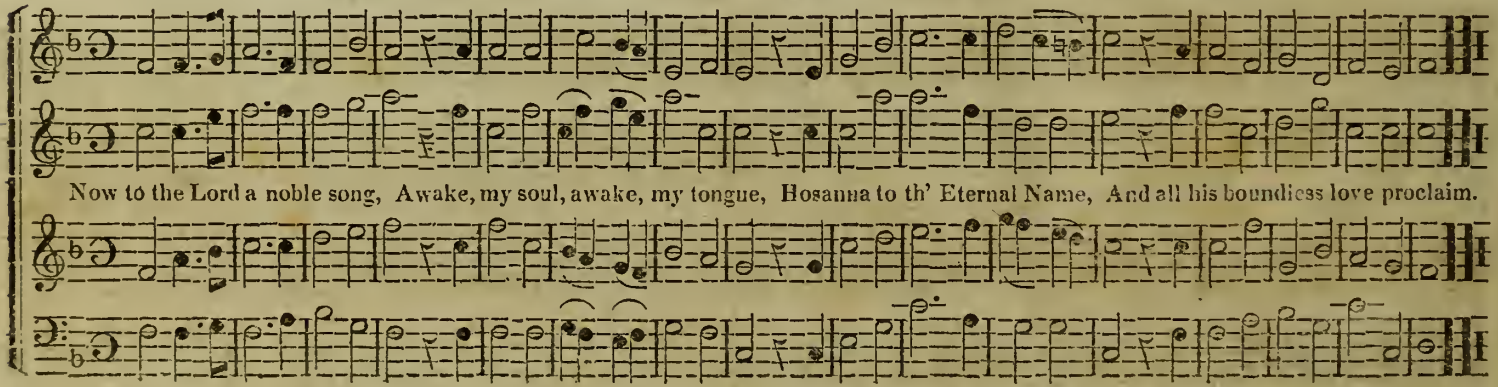
PORTUGAL. L. M. *Thorley.*



WINDHAM. L. M.

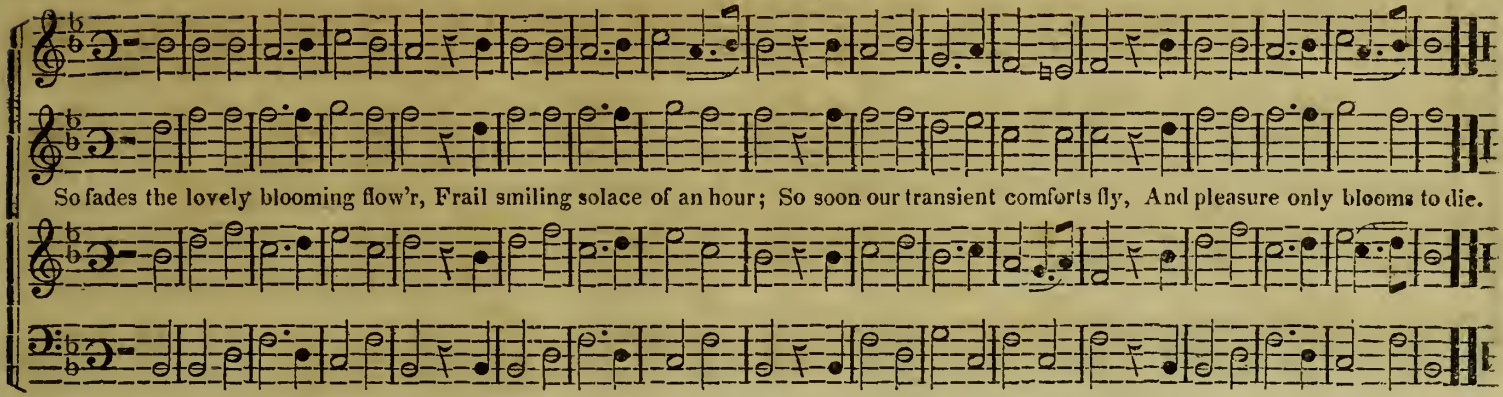


TRURO. L. M.



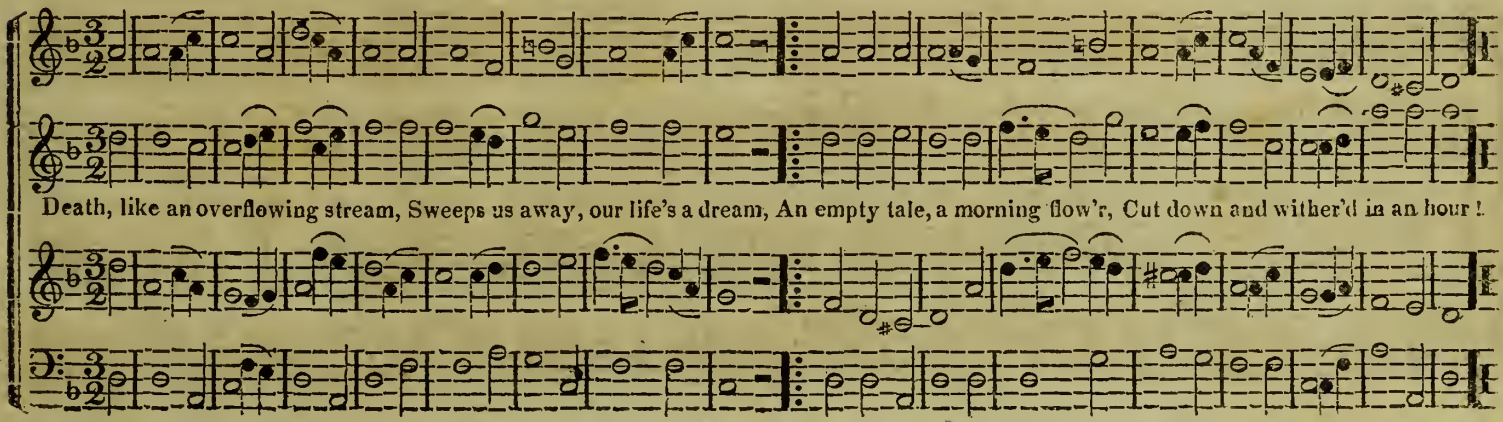
GERMAN HYMN. L. M. ♯ or ♭

Pleyel.

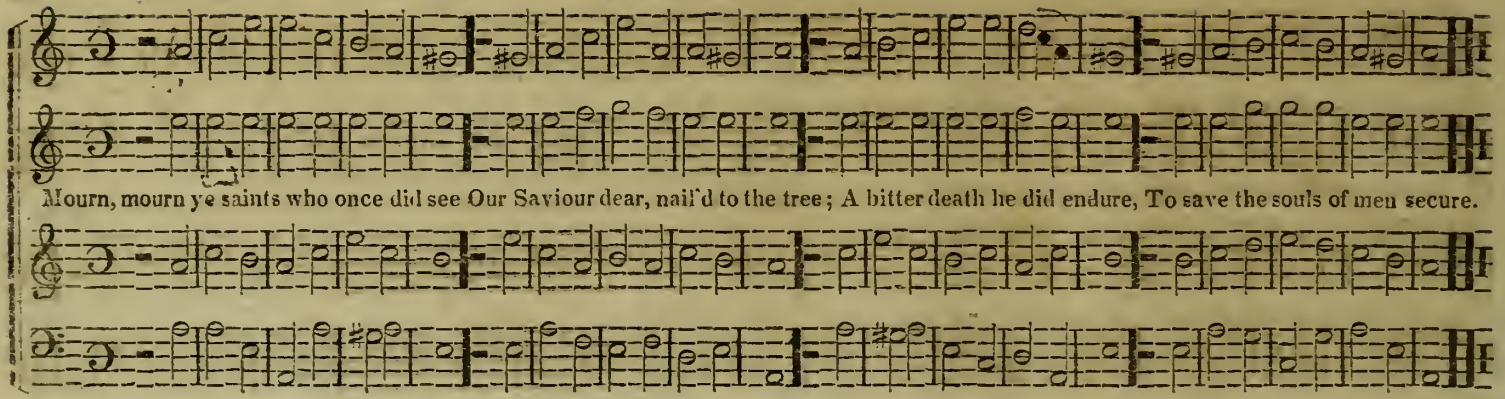


SORROW'S TEAR. L. M.

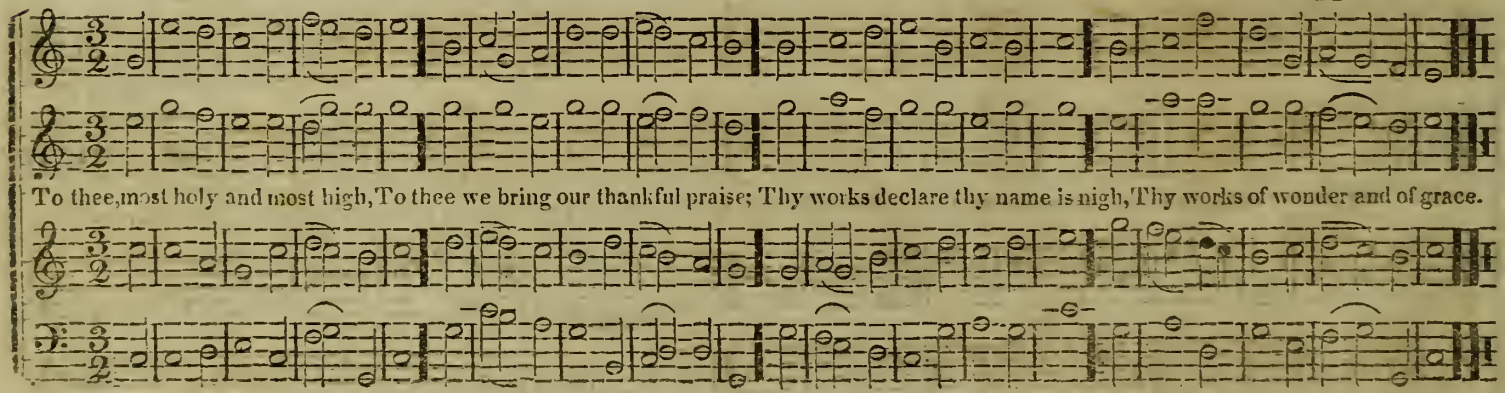
Jenks.

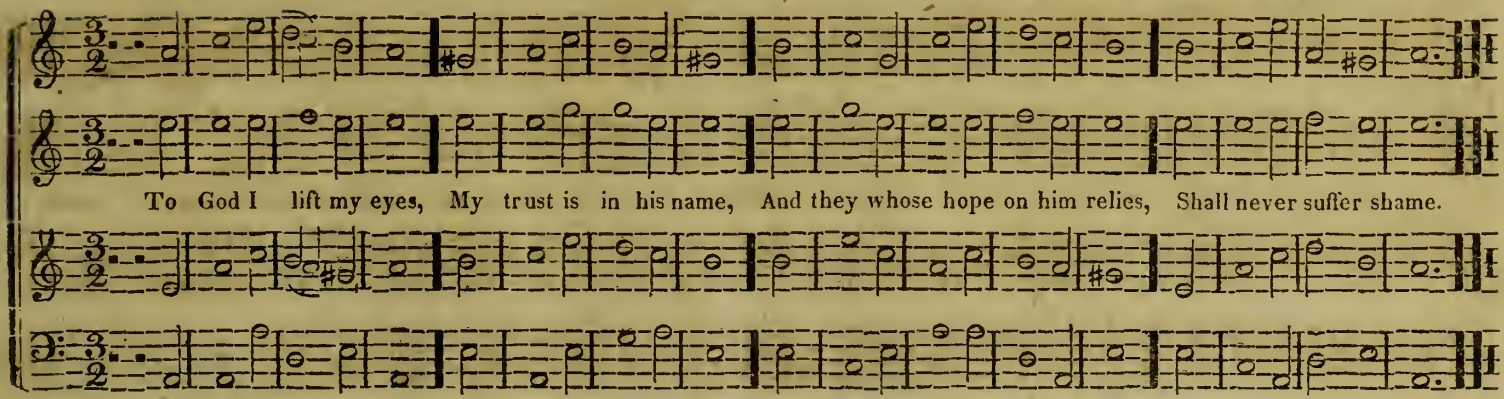


GROTON. L. M. *Kirby.*

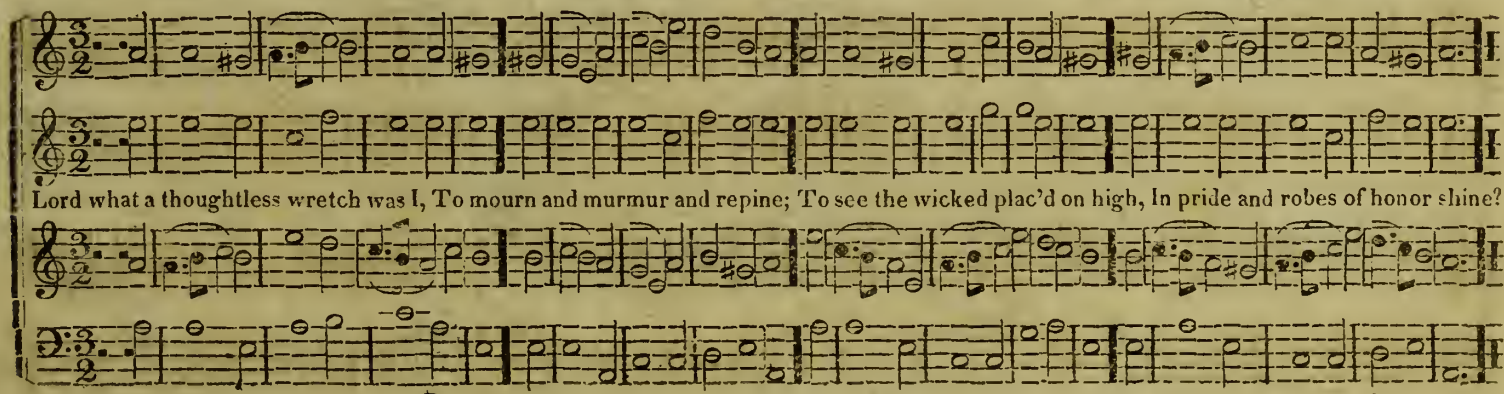


ALL SAINTS. L. M. *Knapp.*

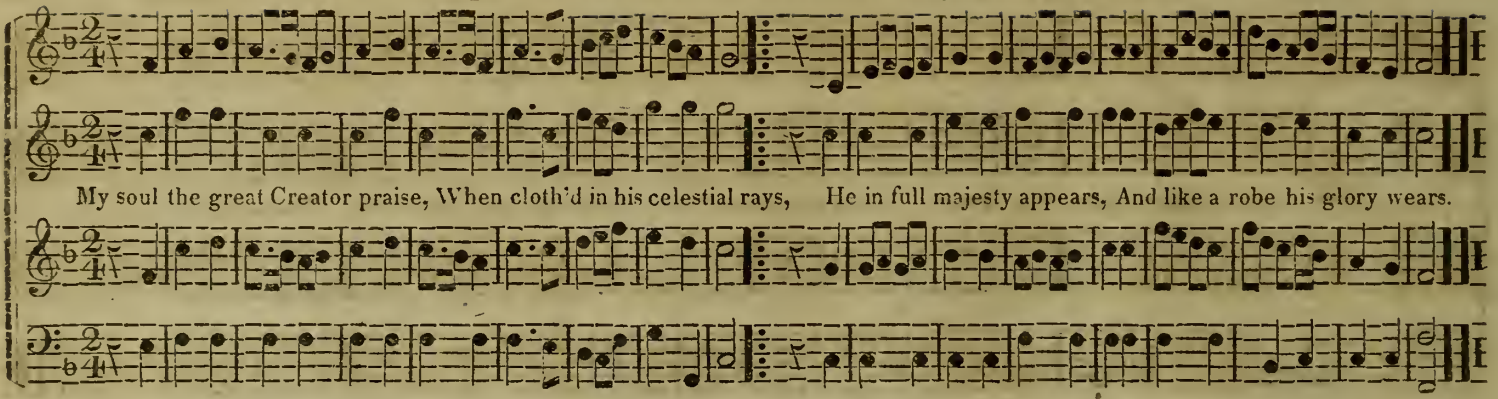




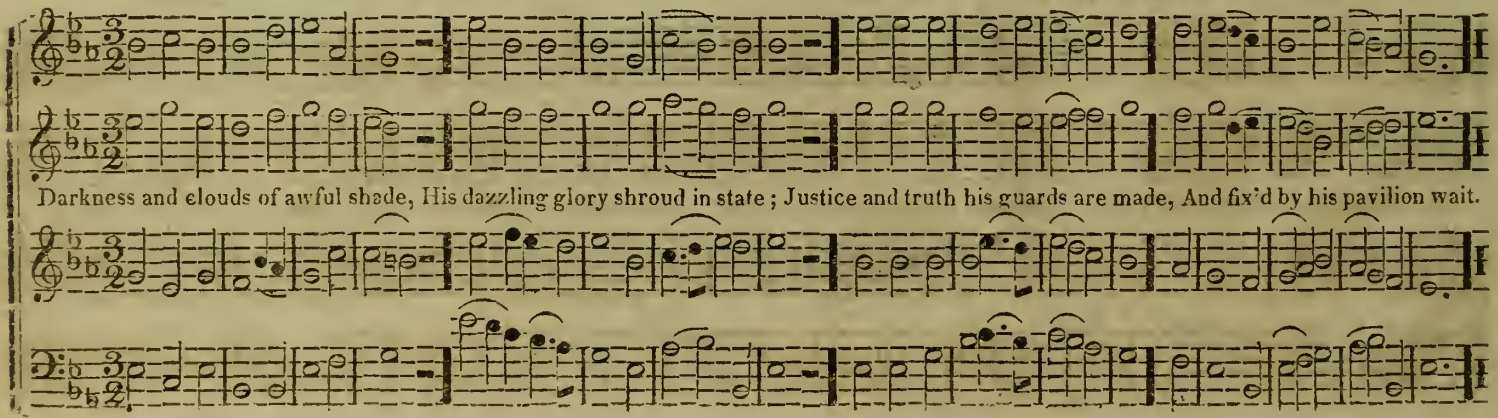
PUTNEY. L. M. *Williams.*

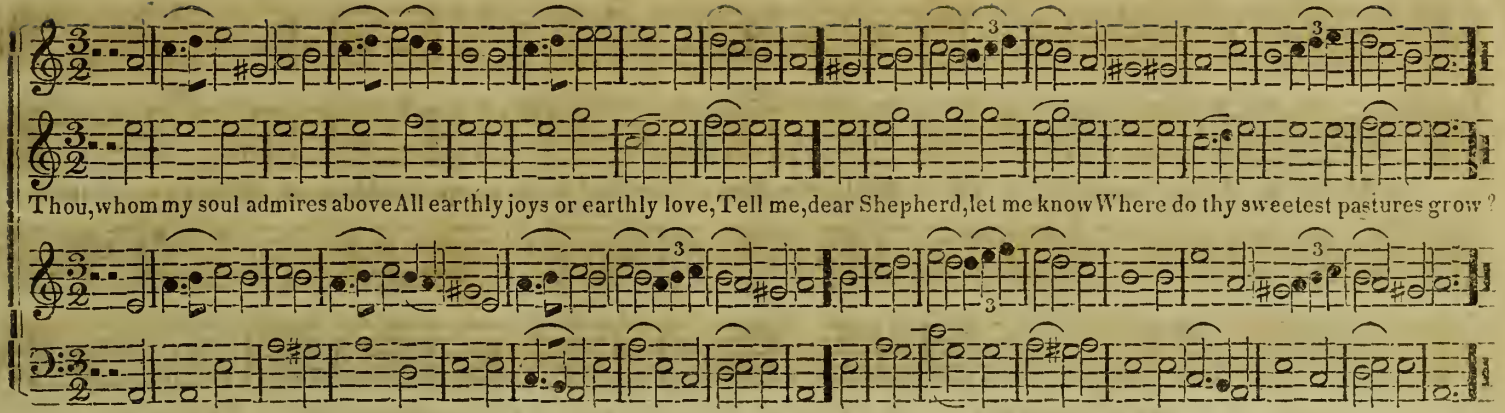


SICILIAN HYMN. L. M. *Italian.*

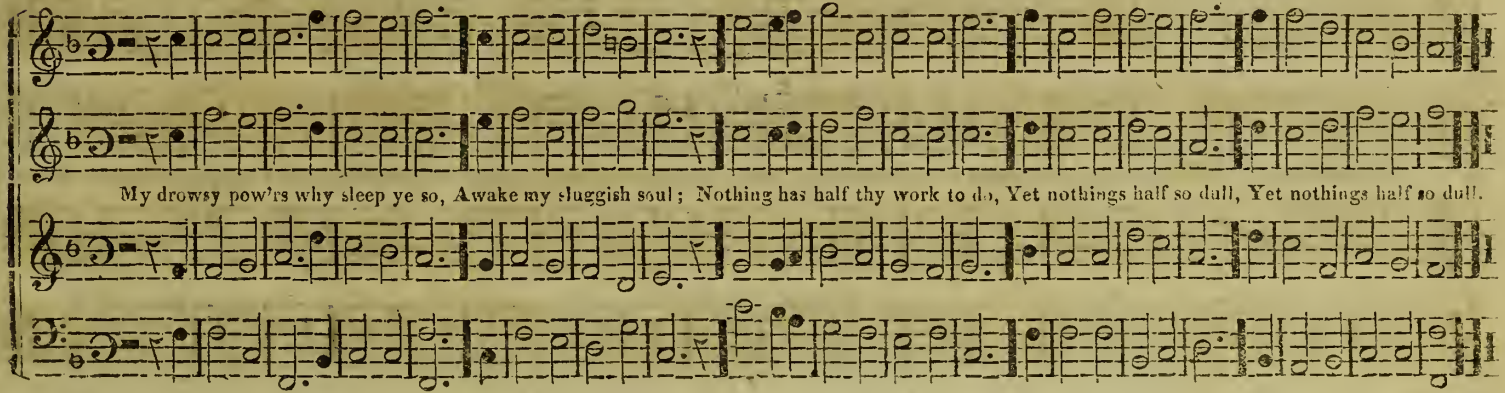


PSALM 97. L. M. *E. Tuckey.*

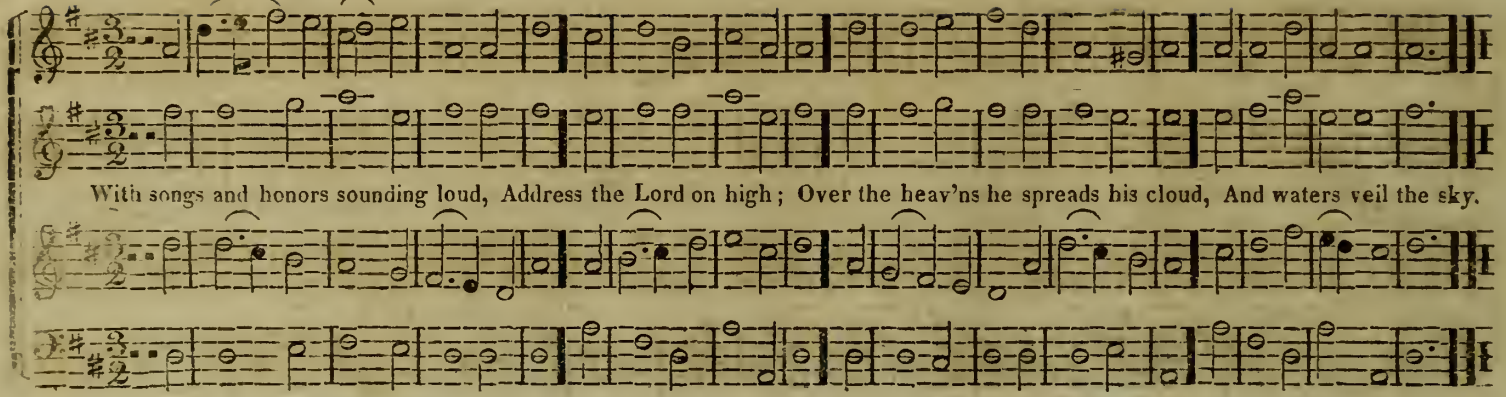




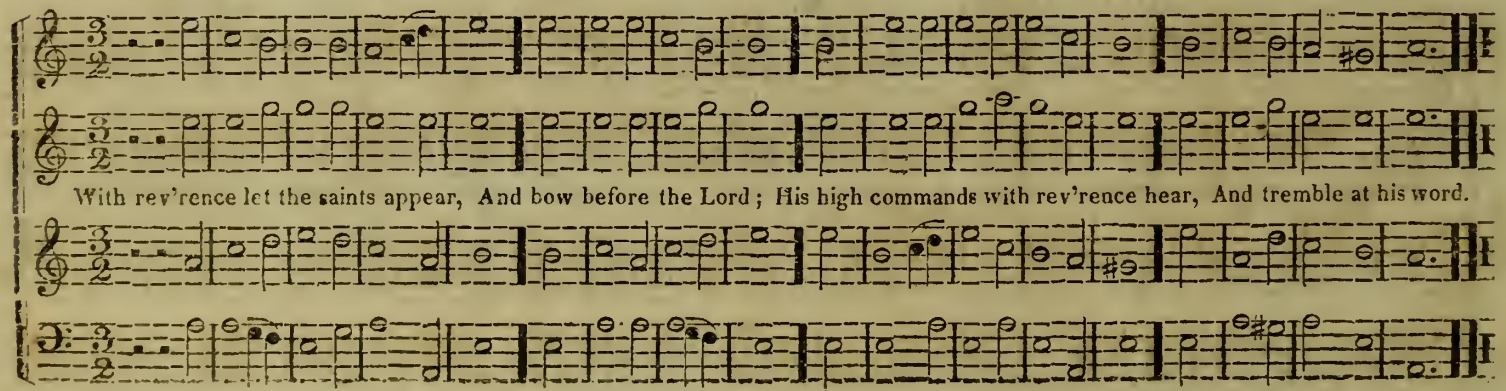
EDGECOMB. C. M. *Burney.*



COLCHESTER. C. M. *Williams.*

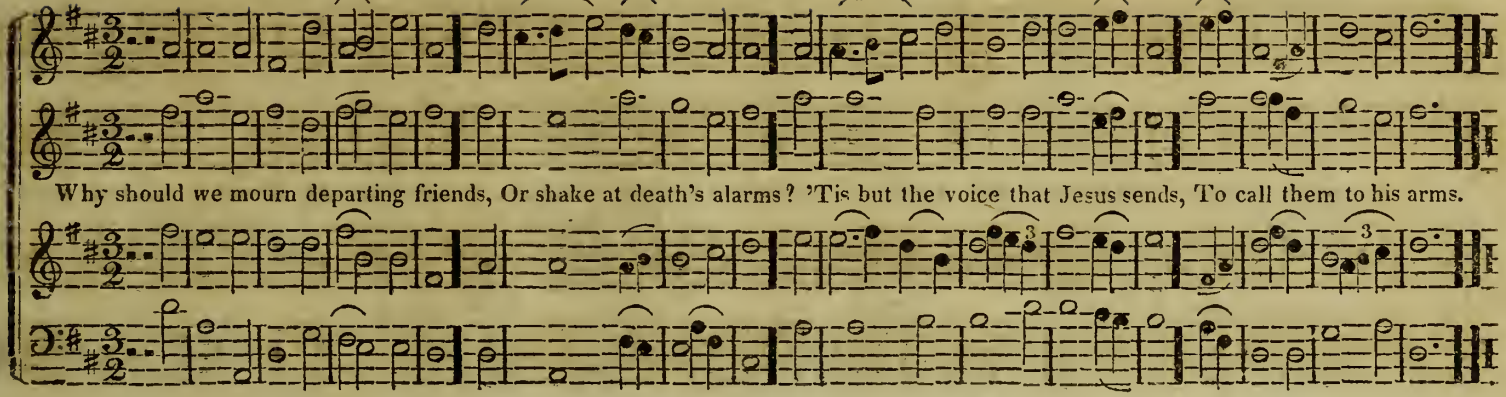


PLYMOUTH. C. M. *Handel.*



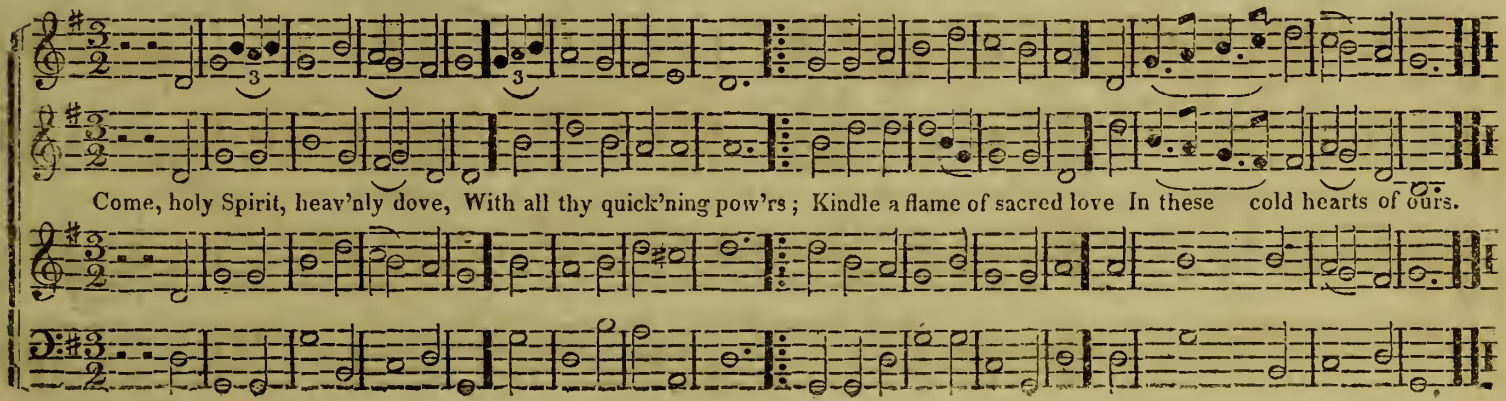
CHINA. C. M.

Swan.

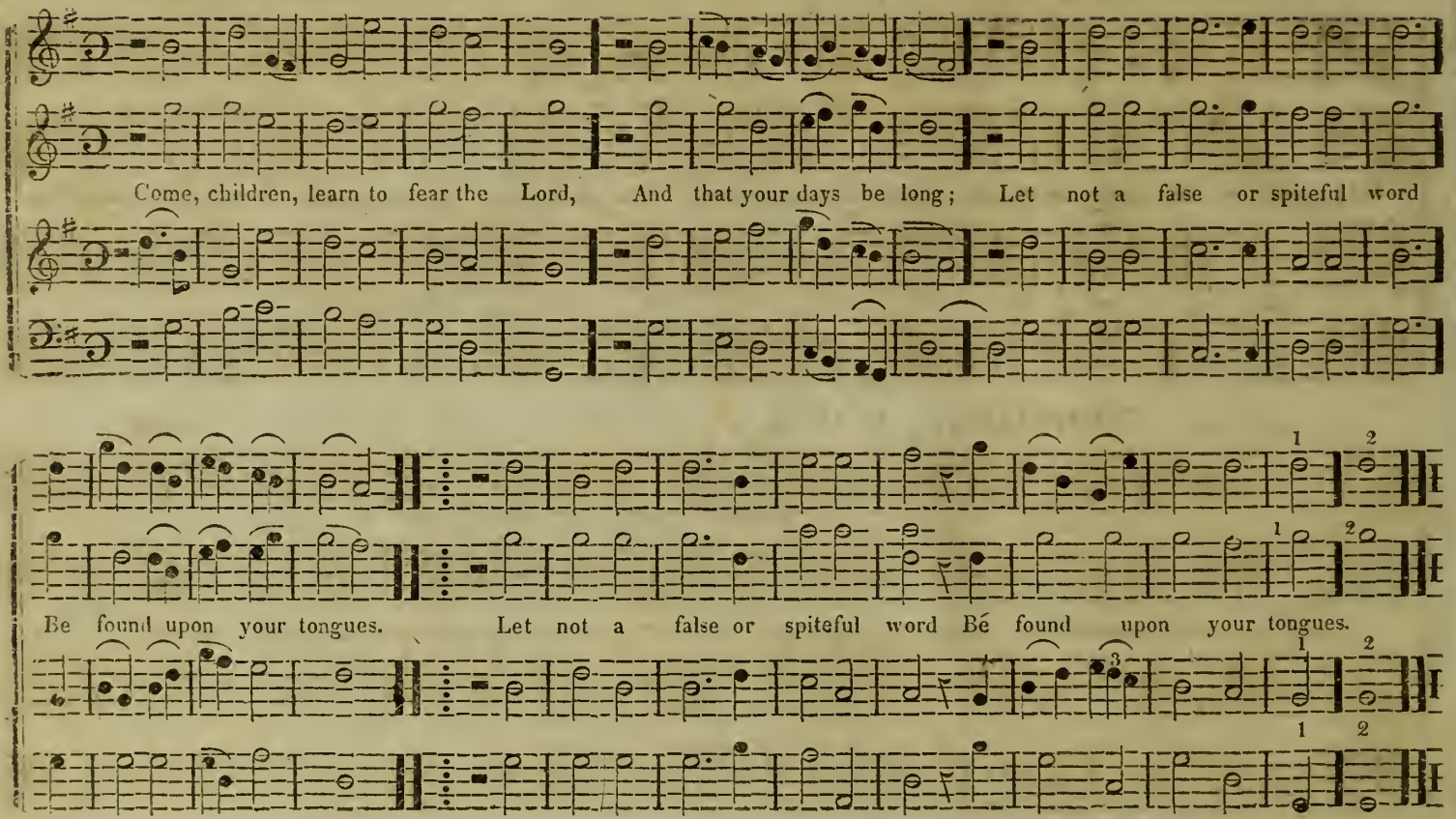


NEWMARK. C. M.

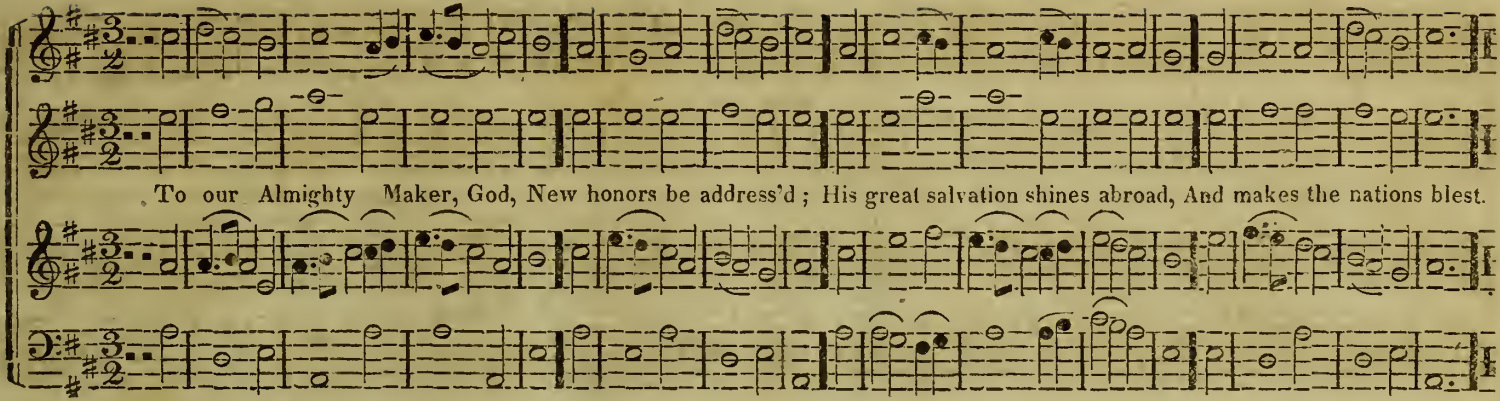
Bull.



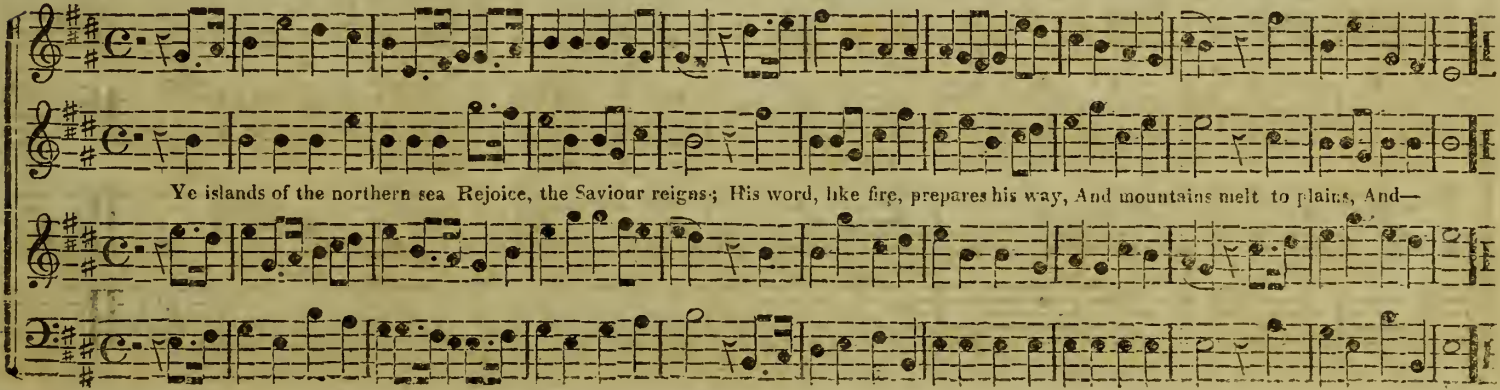
HOPE. C. M.


Come, children, learn to fear the Lord, And that your days be long; Let not a false or spiteful word
Be found upon your tongues. Let not a false or spiteful word Be found upon your tongues.

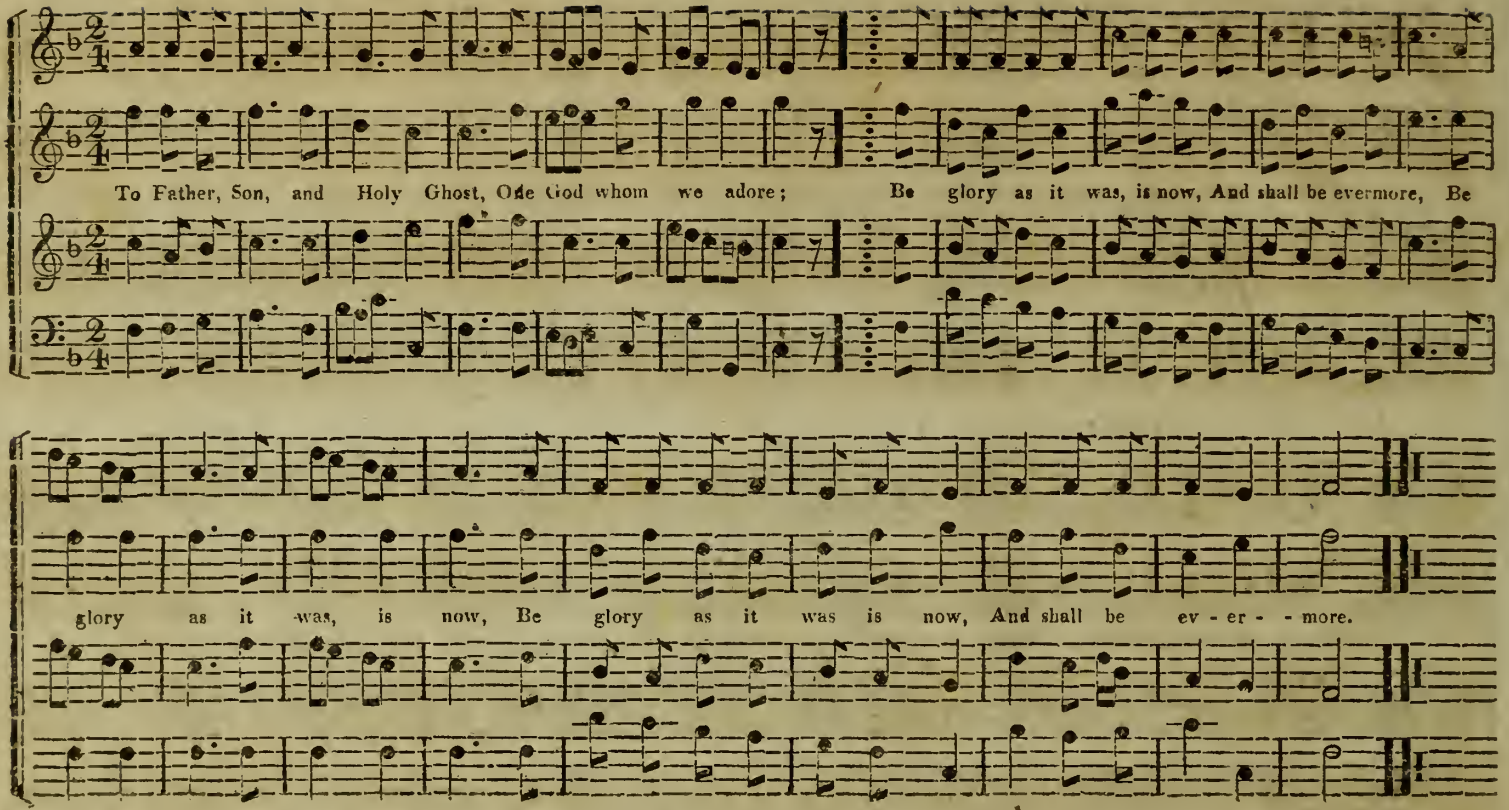
ST. MARTINS. C. M. *Tansur.*

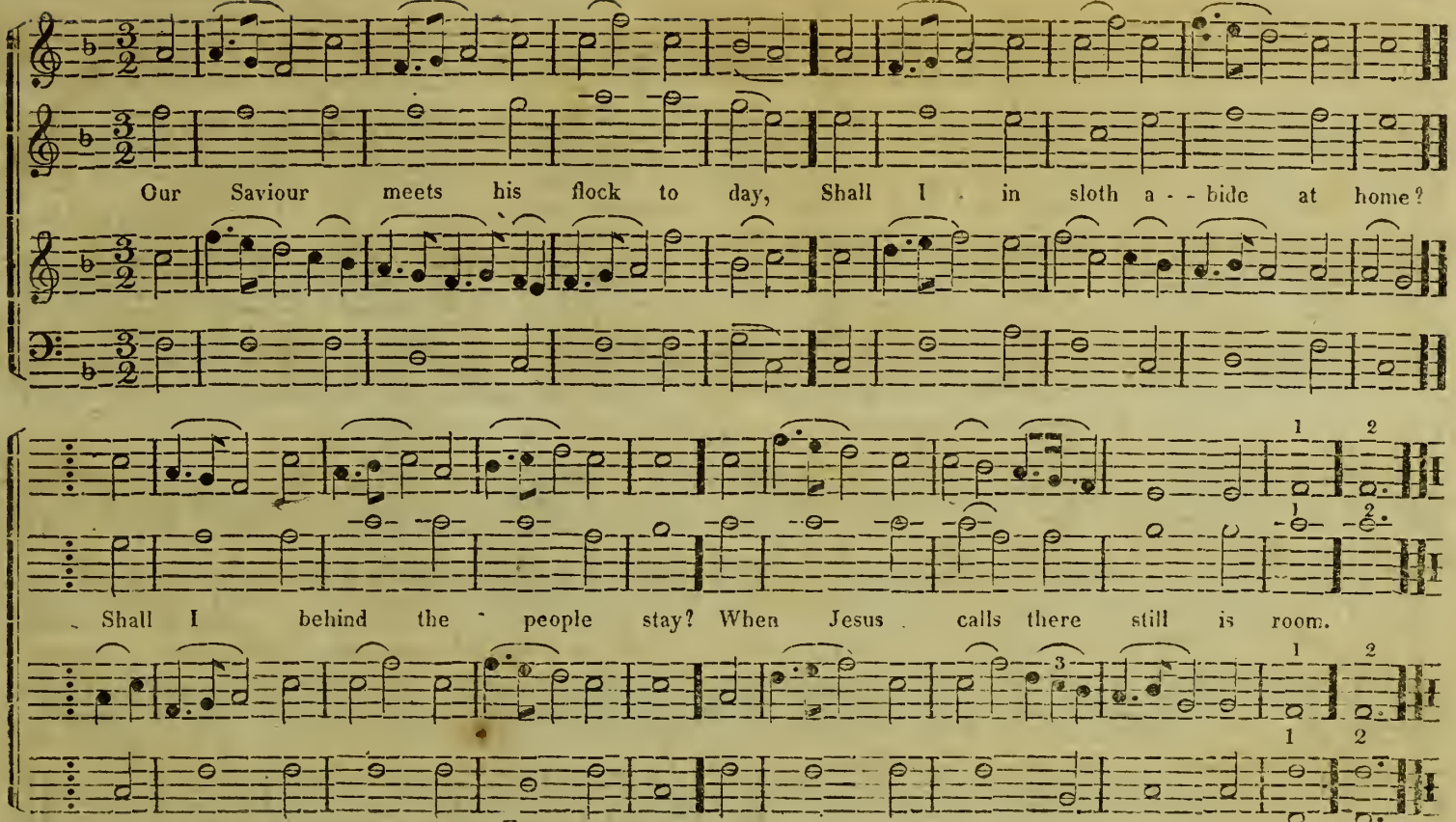


BURWAY. C. M. *Handel.*

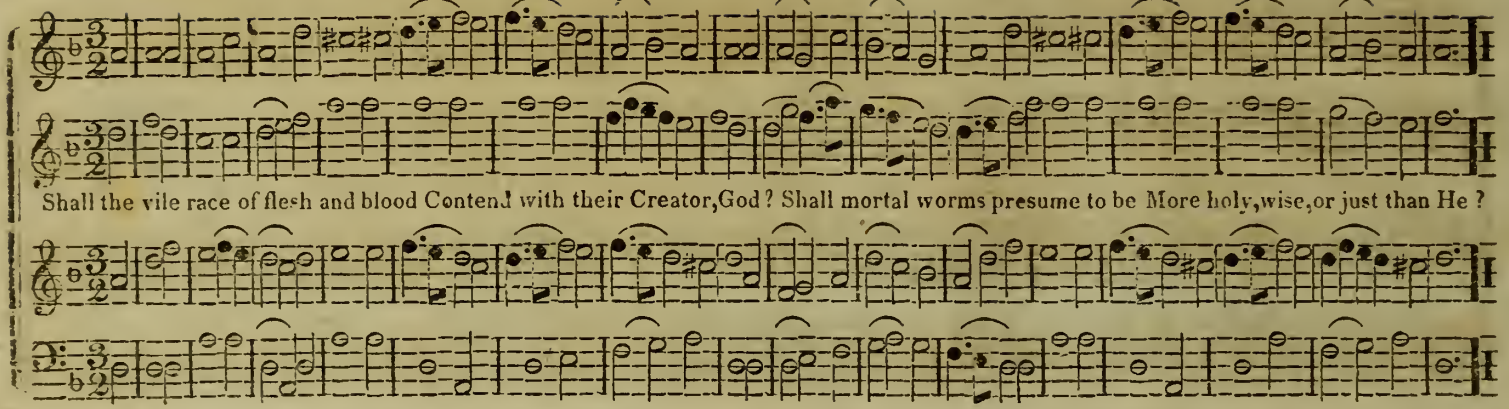


DOXOLOGY. C. M.

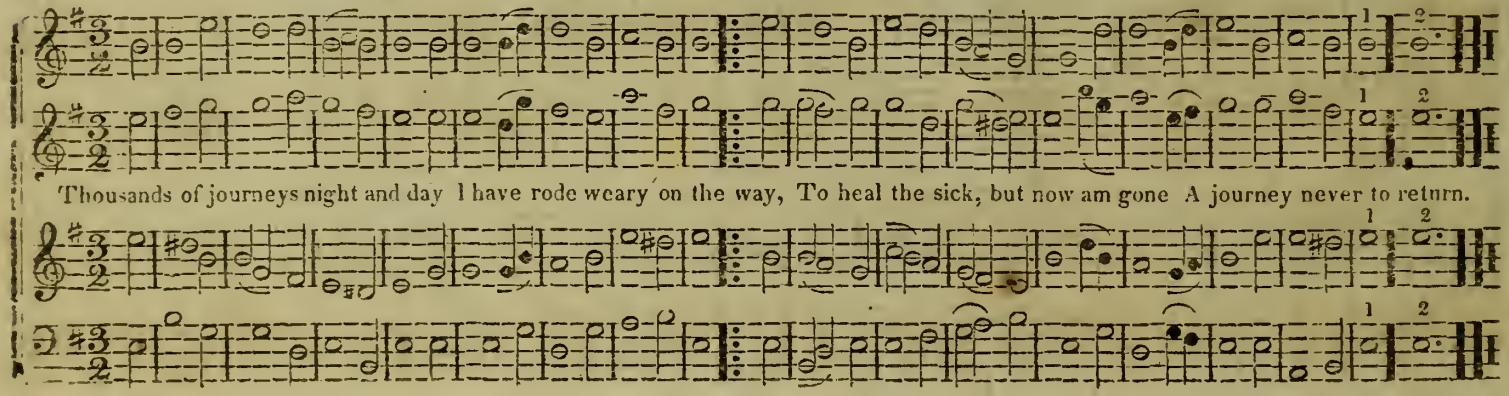

To Father, Son, and Holy Ghost, One God whom we adore; Be glory as it was, is now, And shall be evermore, Be
glory as it was, is now, Be glory as it was is now, And shall be ev - er - - more.

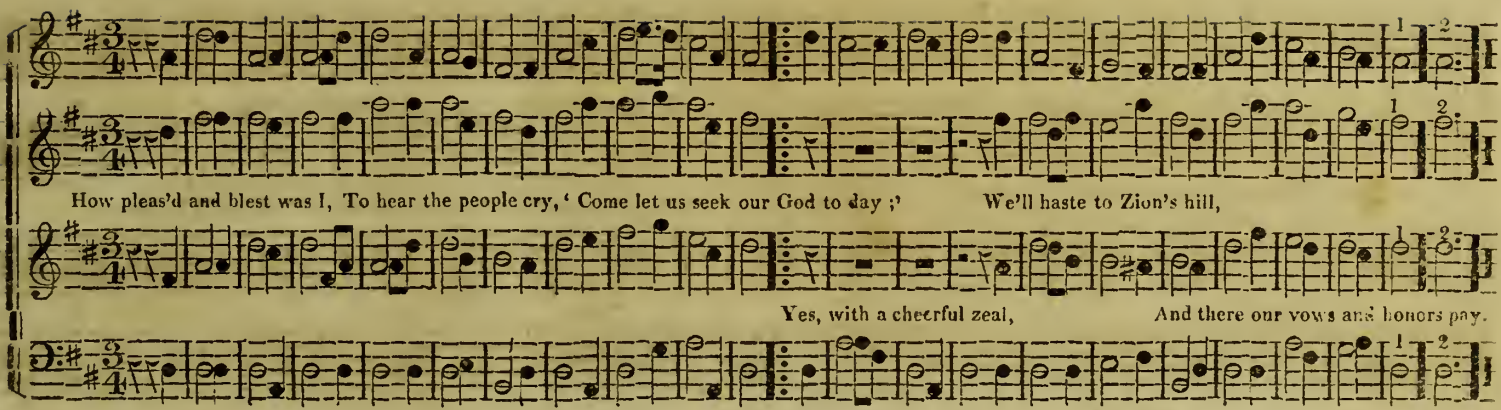

Our Saviour meets his flock to day, Shall I in sloth a - - bide at home?
Shall I behind the people stay? When Jesus calls there still is room.

BROOKFIELD. L. M. *Billings.*

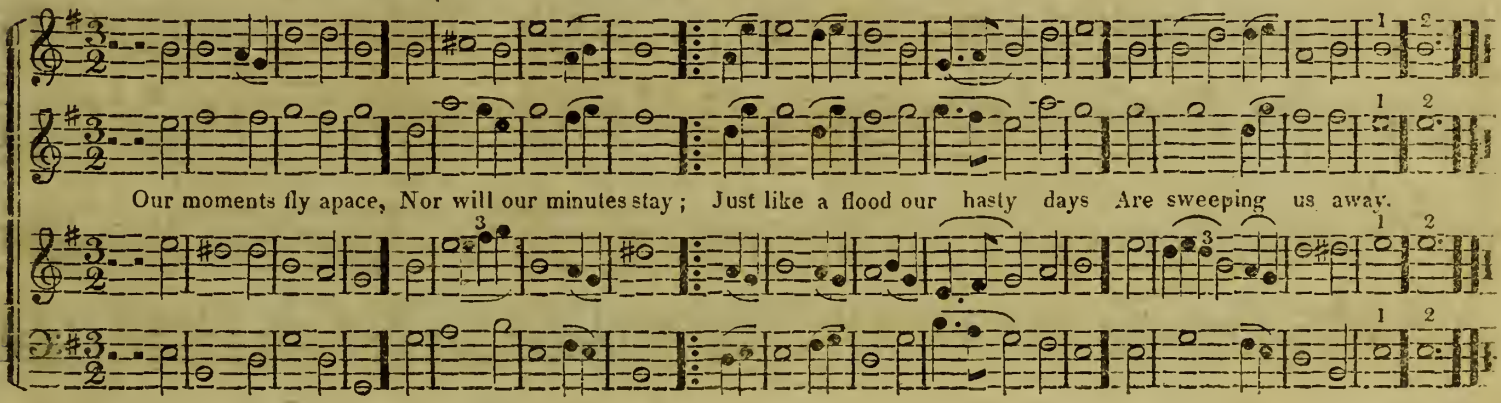


FADING NATURE. L. M.

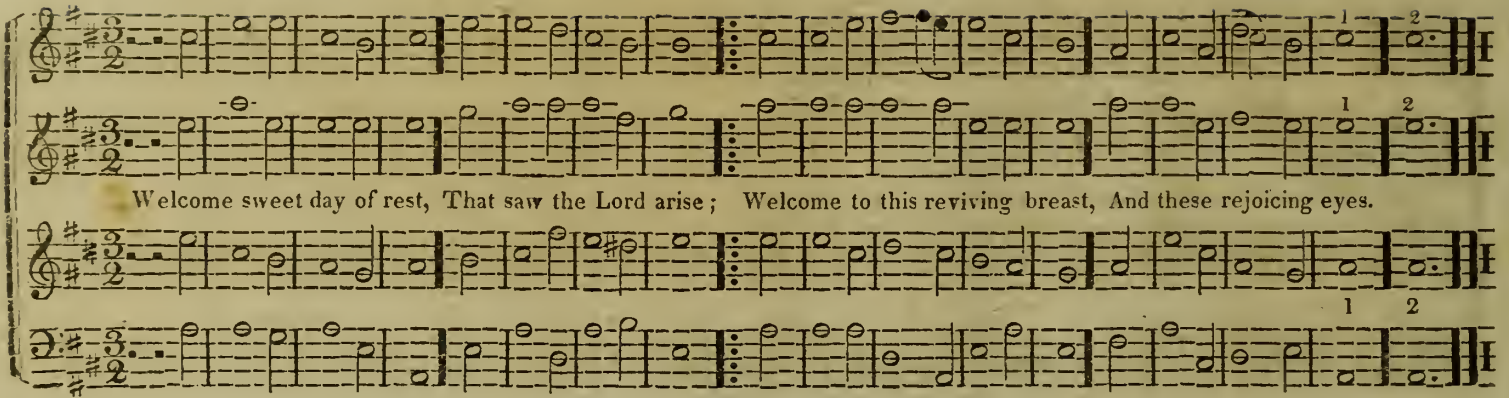



How pleas'd and blest was I, To hear the people cry, ' Come let us seek our God to day ;' We'll haste to Zion's hill,
Yes, with a cheerful zeal, And there our vows and honors pay.

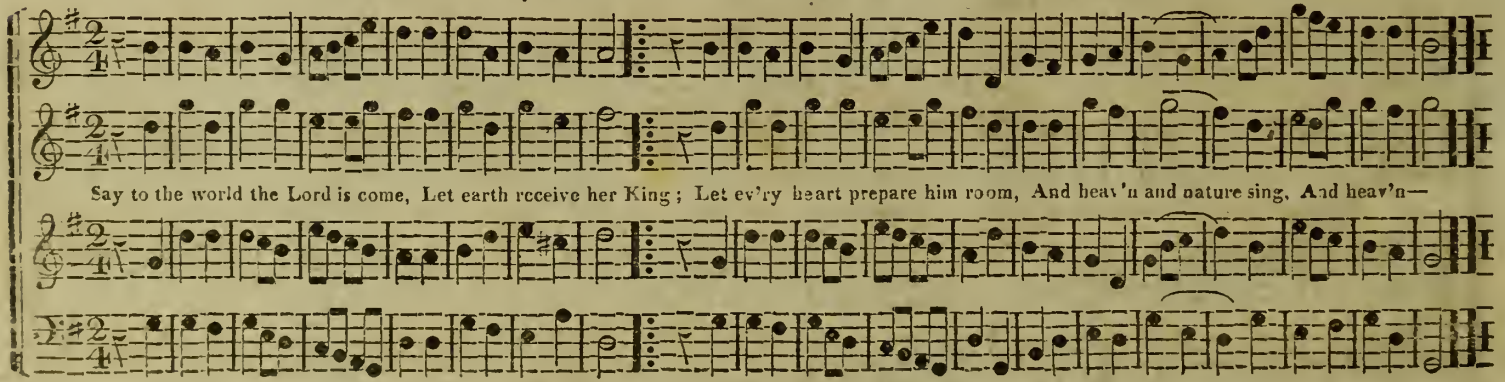
SUFFIELD. S. M.

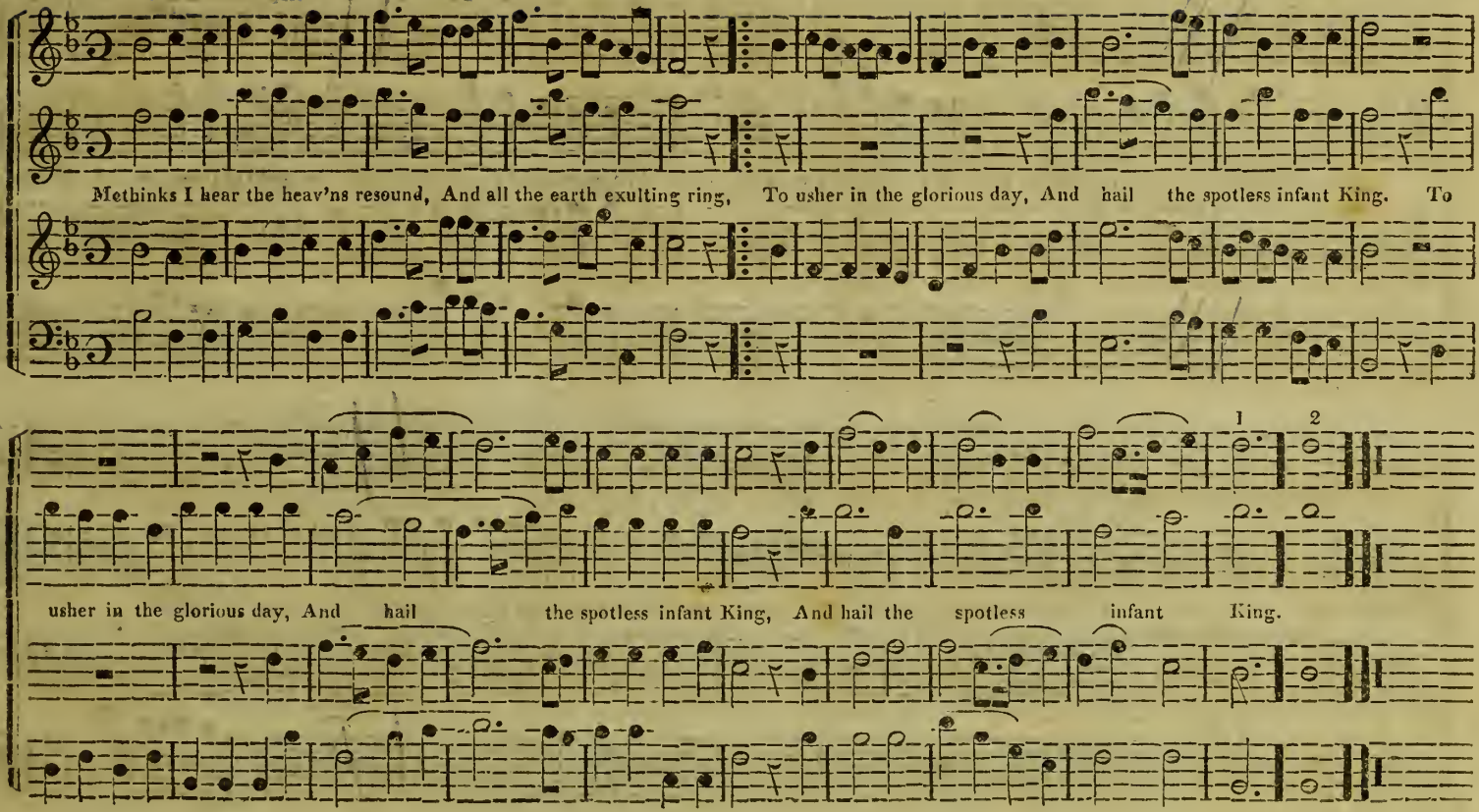

Our moments fly apace, Nor will our minutes stay ; Just like a flood our hasty days Are sweeping us away.

REST. S. M.



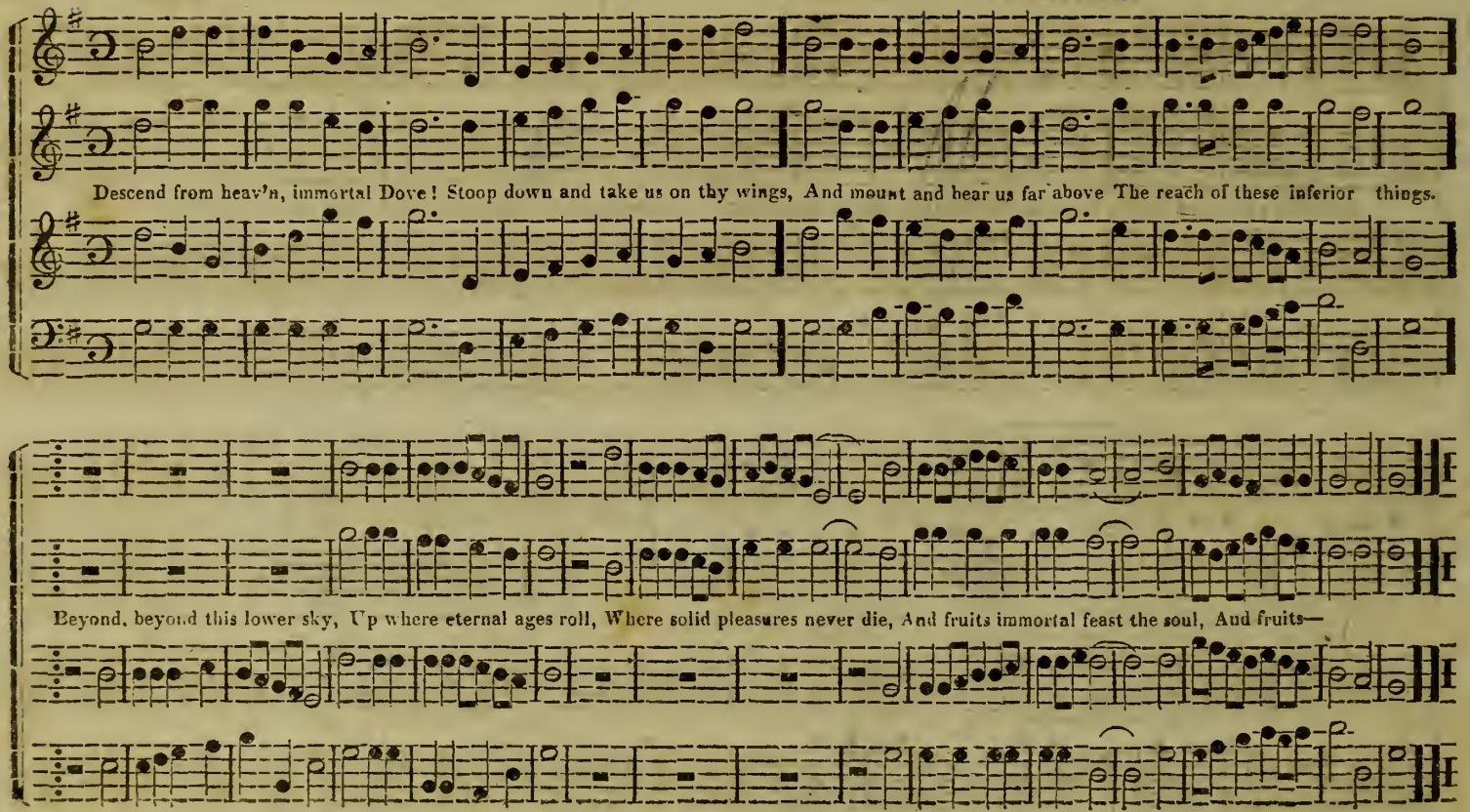
BRAY. C. M.

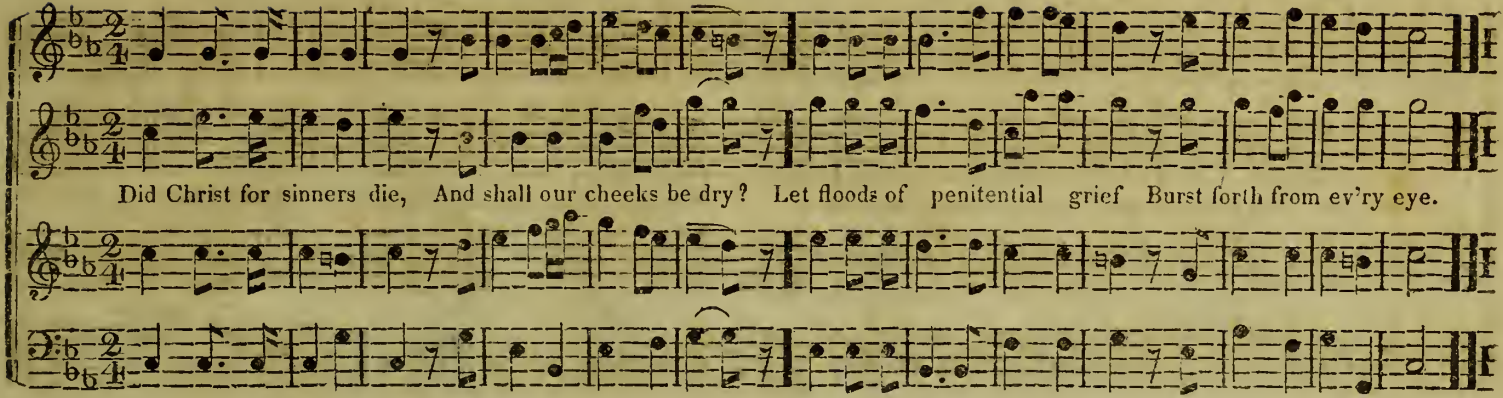



Methinks I hear the heav'ns resound, And all the earth exulting ring, To usher in the glorious day, And hail the spotless infant King. To
1
2
usher in the glorious day, And hail the spotless infant King, And hail the spotless infant King.

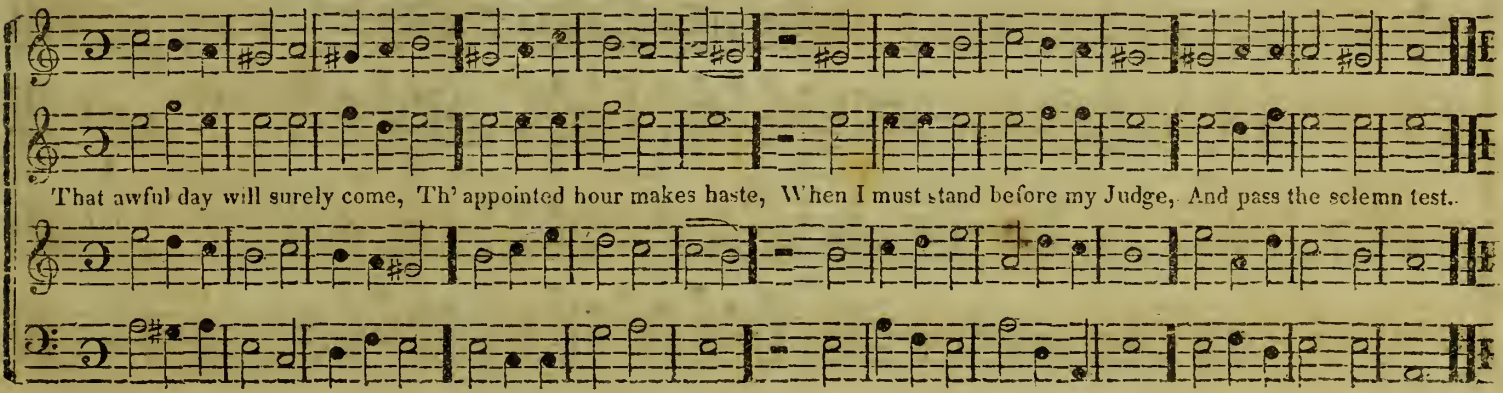
PLEASURE. L. M.

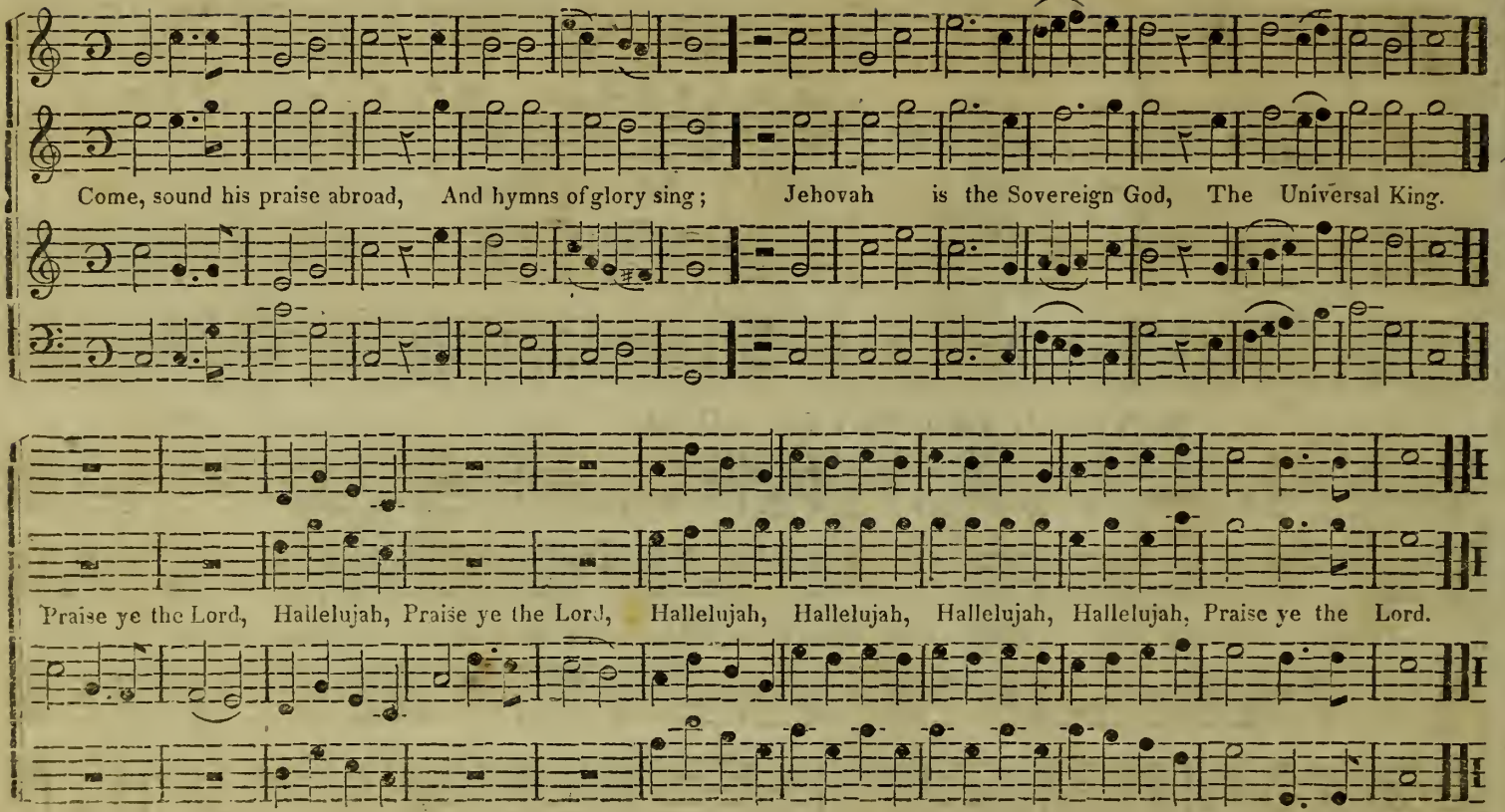
Jenks.

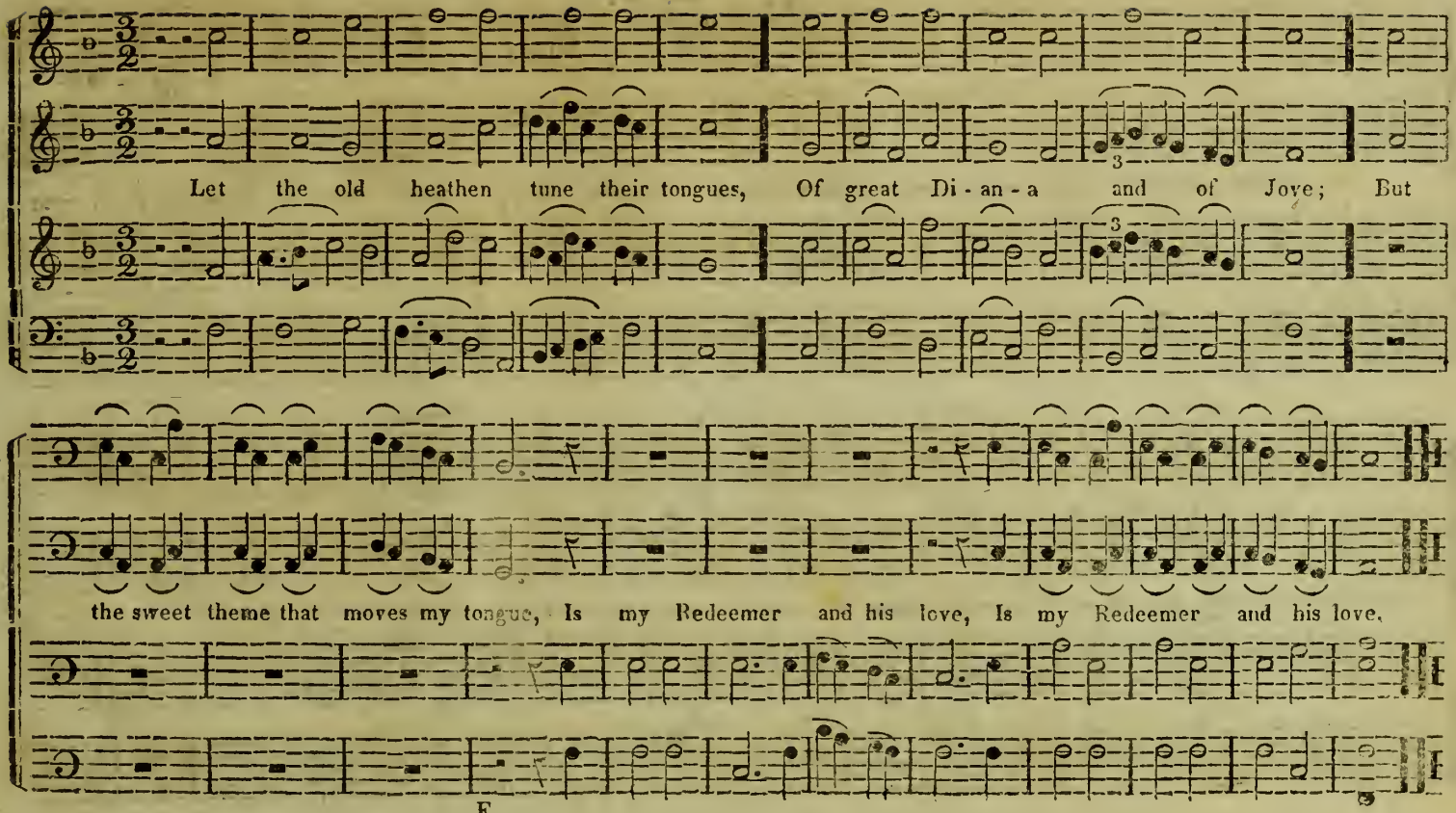




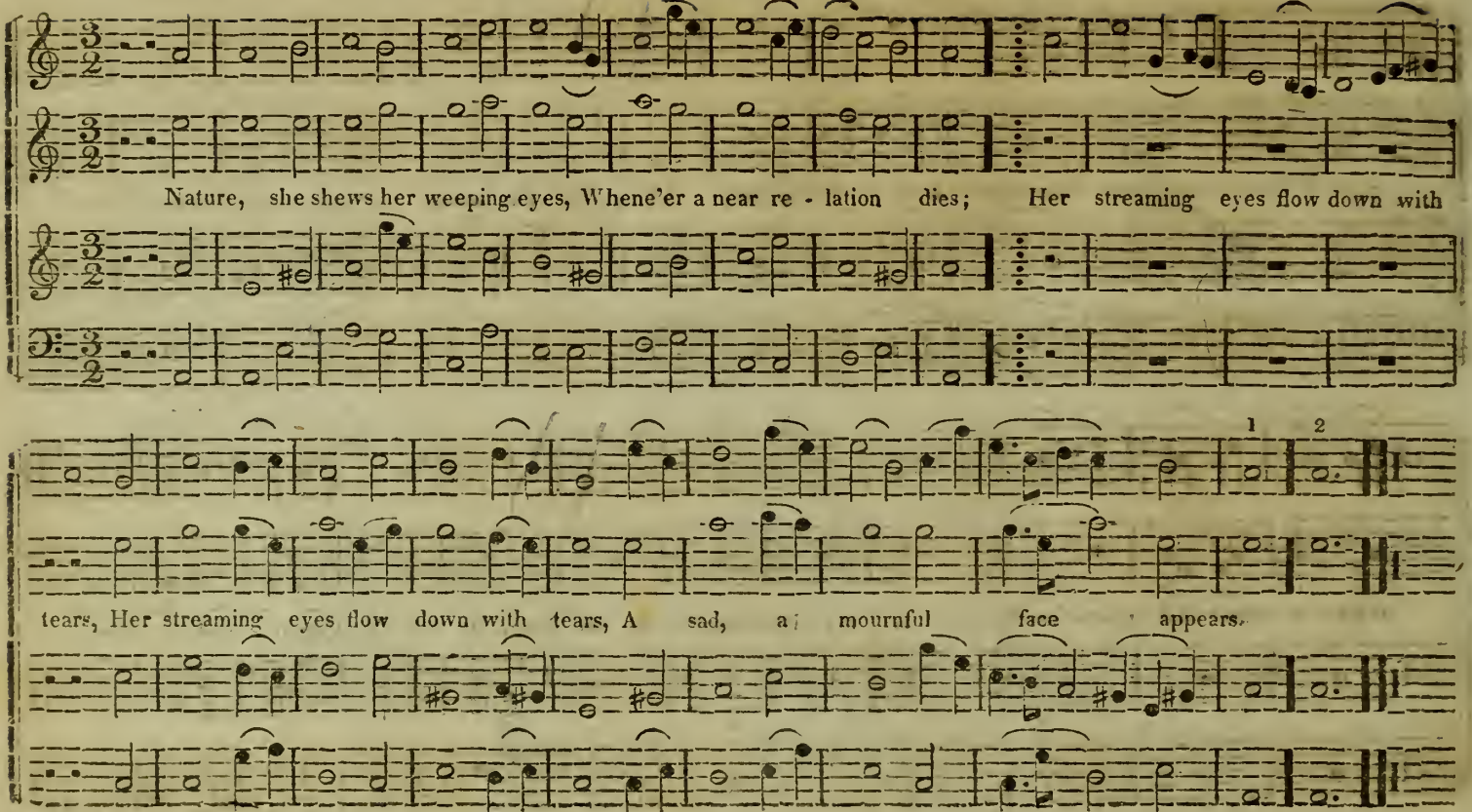
FUNERAL THOUGHT. C. M. *Smith.*

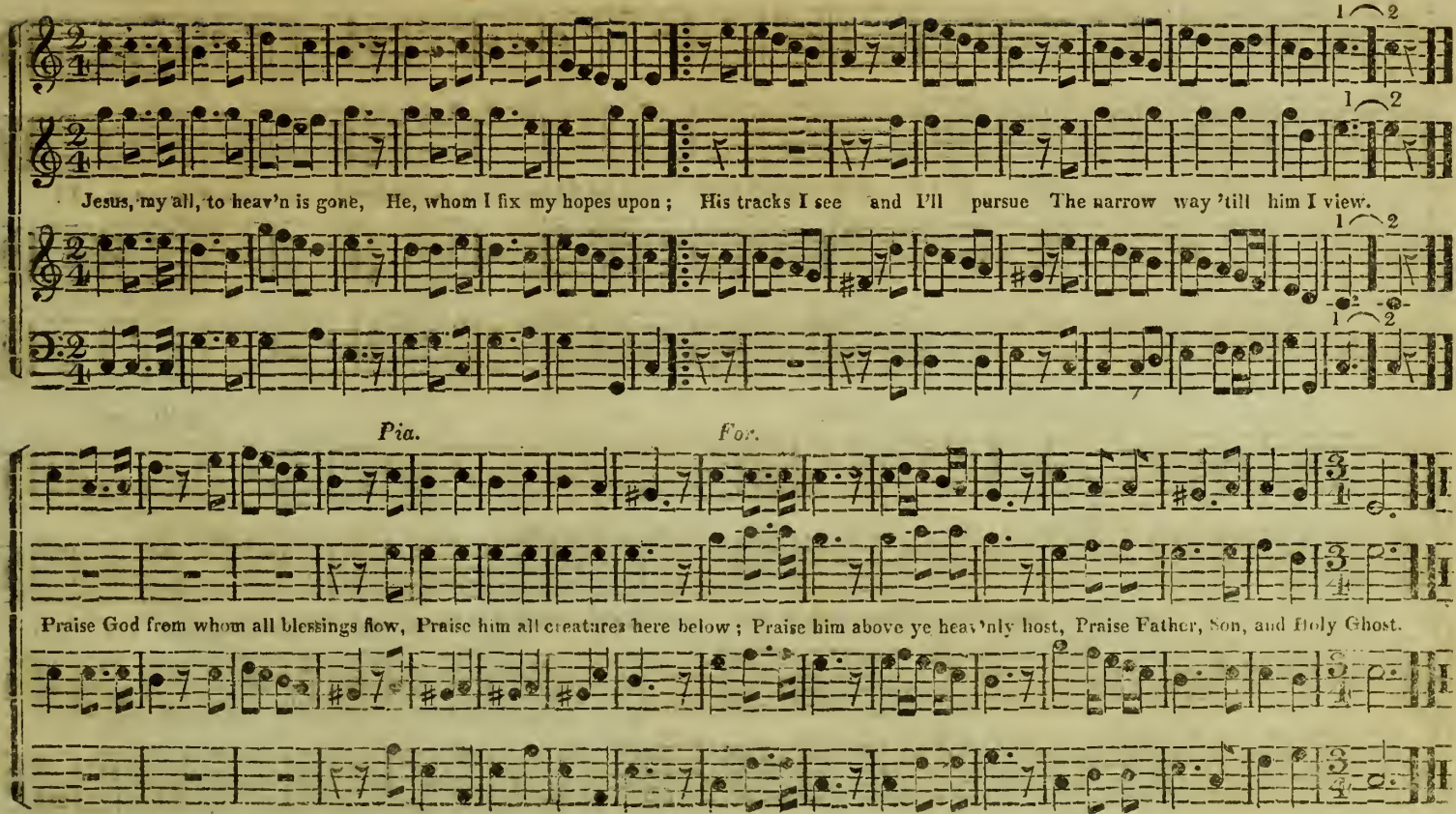



Come, sound his praise abroad, And hymns of glory sing; Jehovah is the Sovereign God, The Universal King.
Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

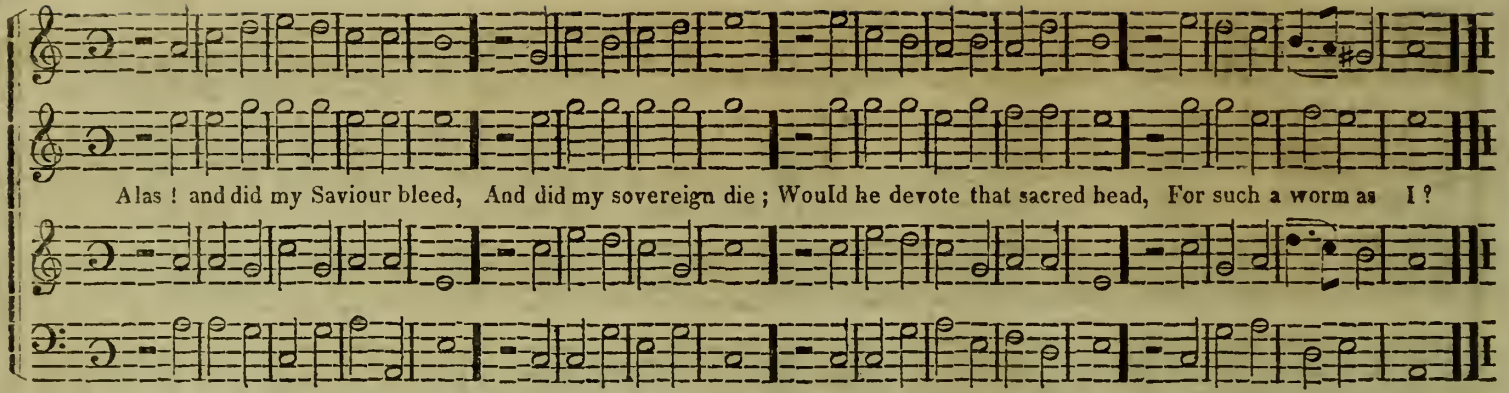

Let the old heathen tune their tongues, Of great Di - an - a and of Jove; But
the sweet theme that moves my tongue, Is my Redeemer and his love, Is my Redeemer and his love.

WEEPING NATURE. L. M. *Jenks.*

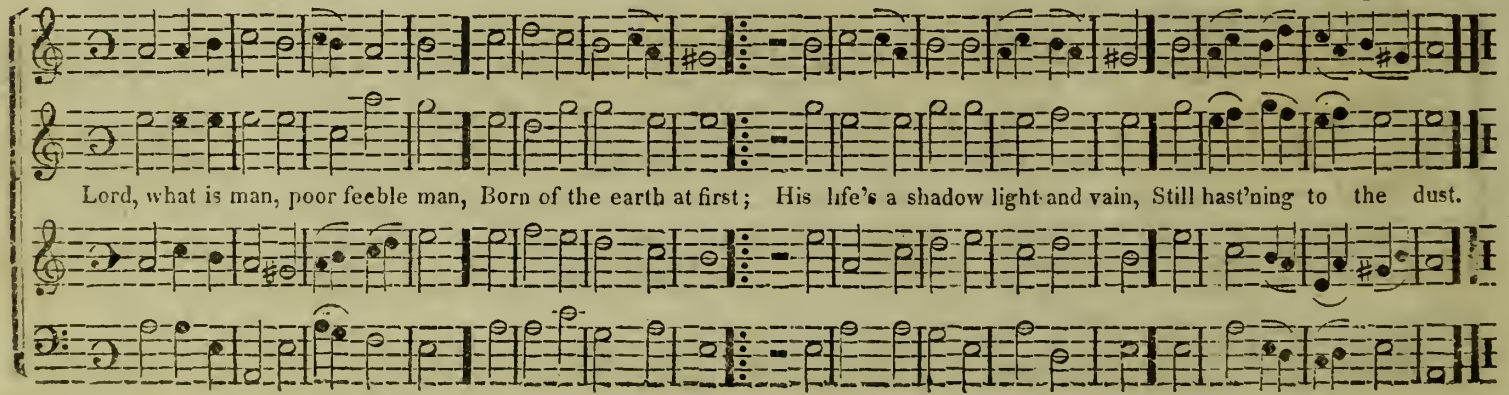


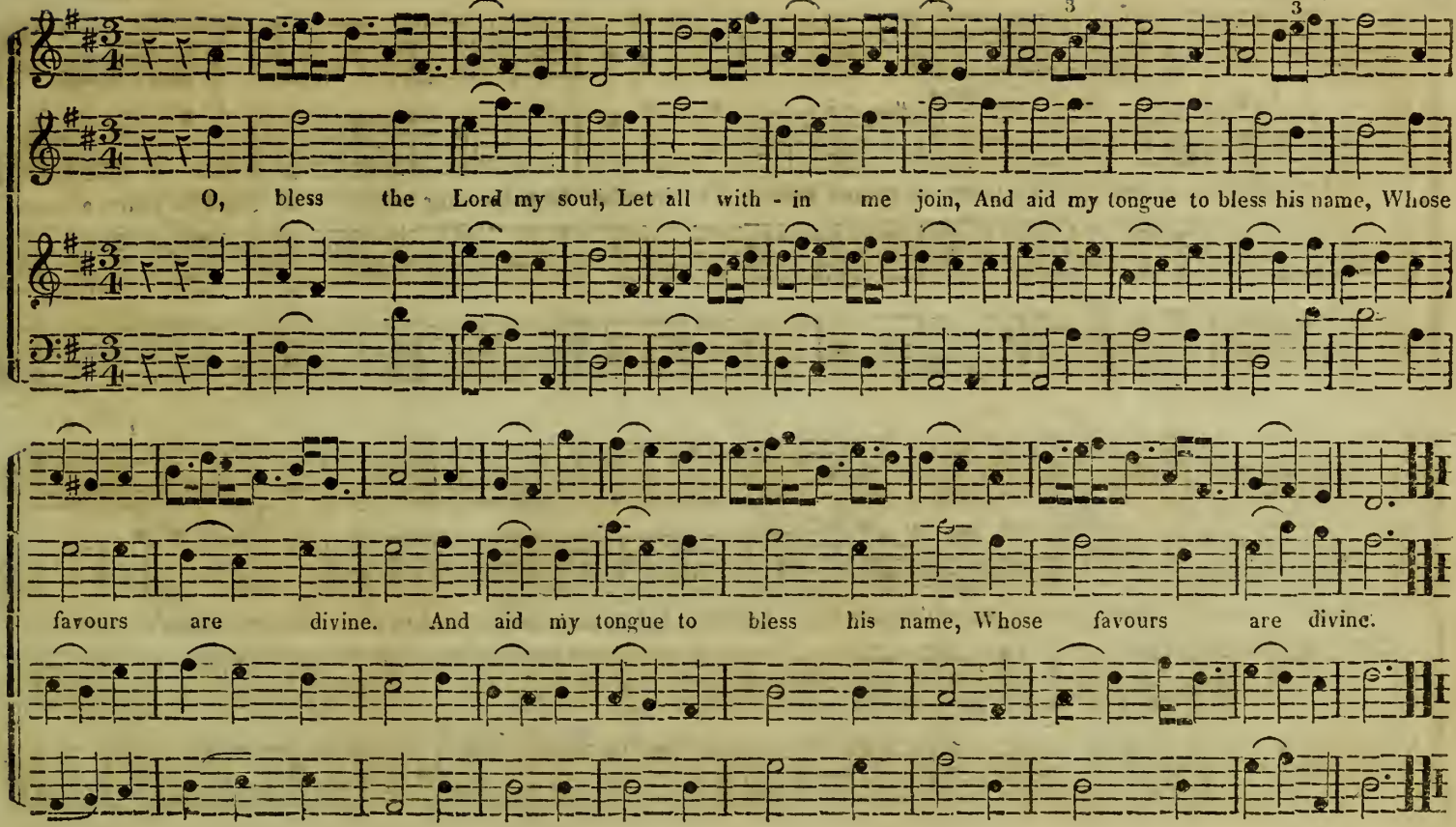

Jesus, my all, to heav'n is gone, He, whom I fix my hopes upon; His tracks I see and I'll pursue The narrow way 'till him I view.
Pia.
For.
Praise God from whom all blessings flow, Praise him all creatures here below; Praise him above ye heav'nly host, Praise Father, Son, and Holy Ghost.

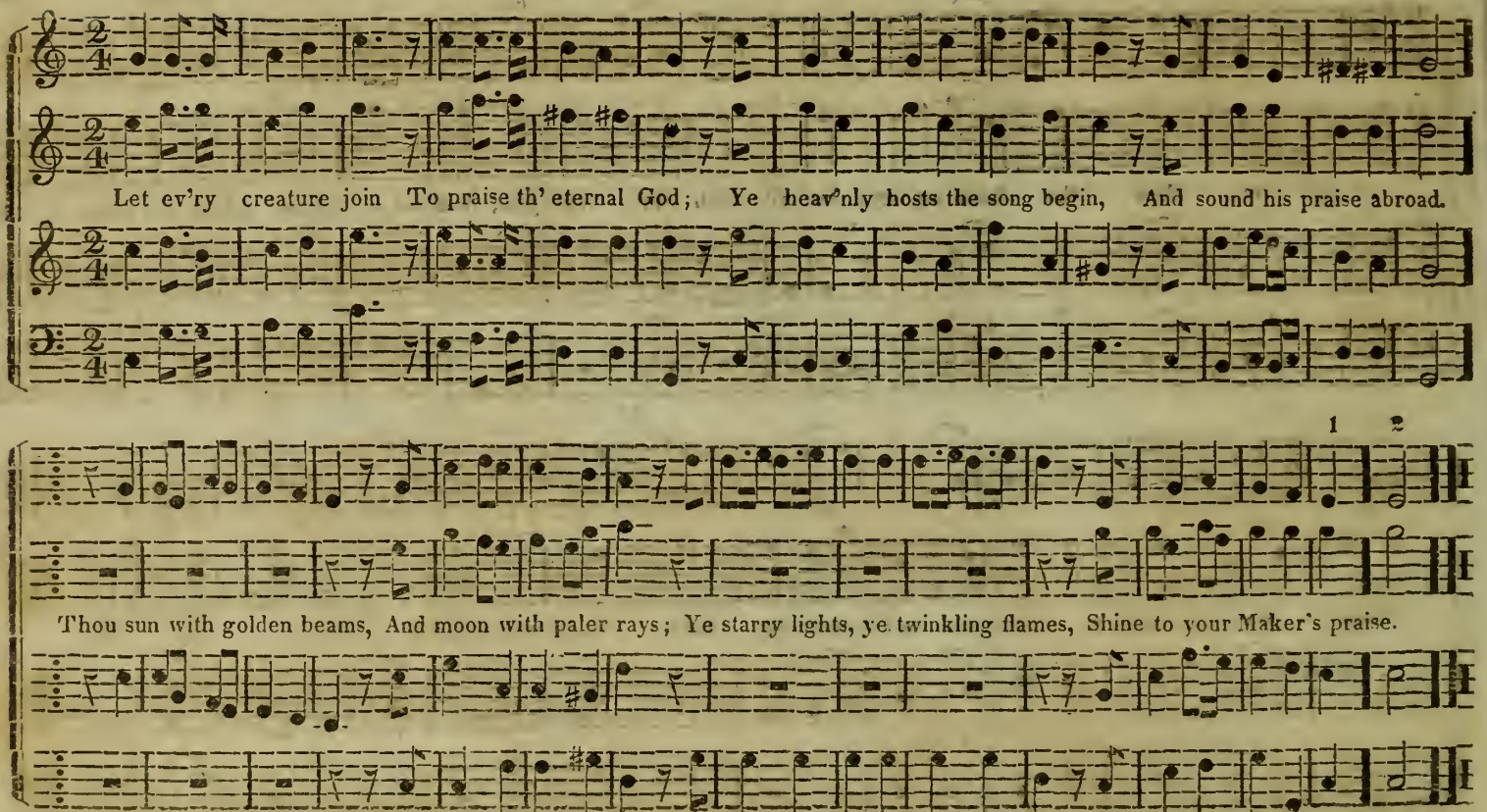
COLES' HILL. C. M. *Williams.*

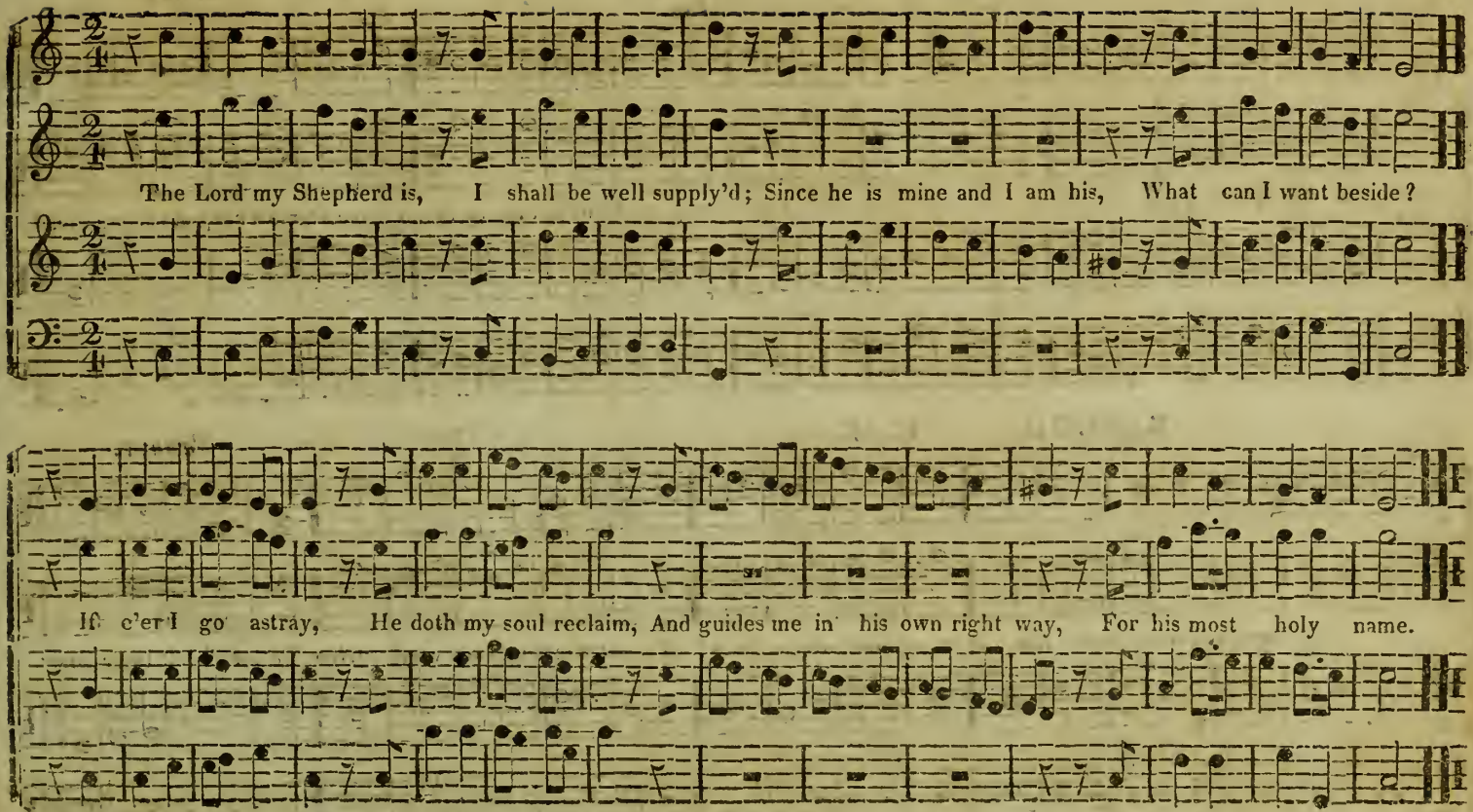


LEBANON. C. M. *Billings.*




O, bless the Lord my soul, Let all with - in me join, And aid my tongue to bless his name, Whose
favours are divine. And aid my tongue to bless his name, Whose favours are divine.

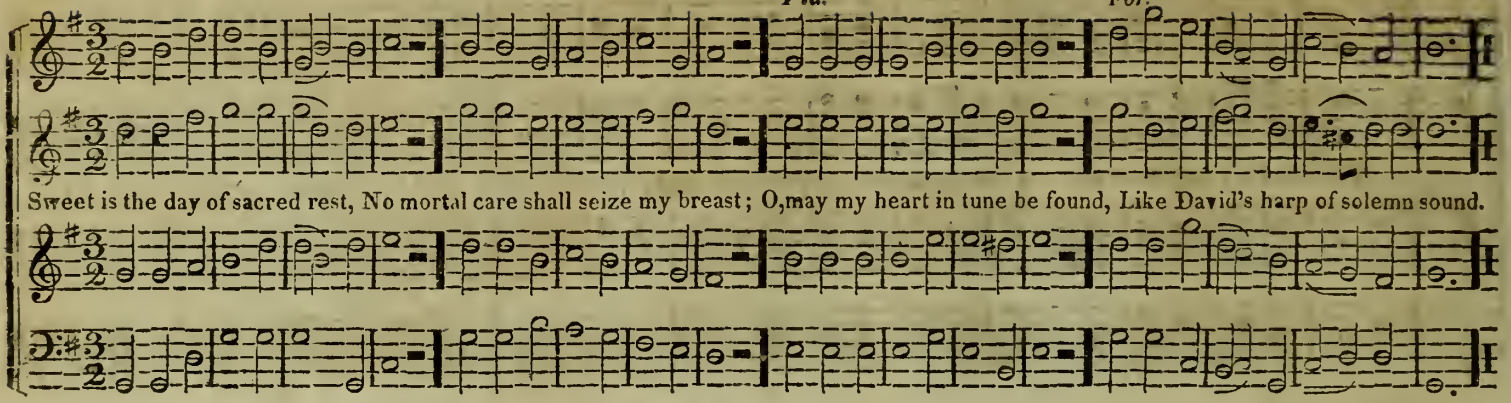

Let ev'ry creature join To praise th' eternal God; Ye heav'nly hosts the song begin, And sound his praise abroad.
1 2
Thou sun with golden beams, And moon with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise.


The Lord my Shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want beside?
If e'er I go astray, He doth my soul reclaim, And guides me in his own right way, For his most holy name.

ROME. L.M.

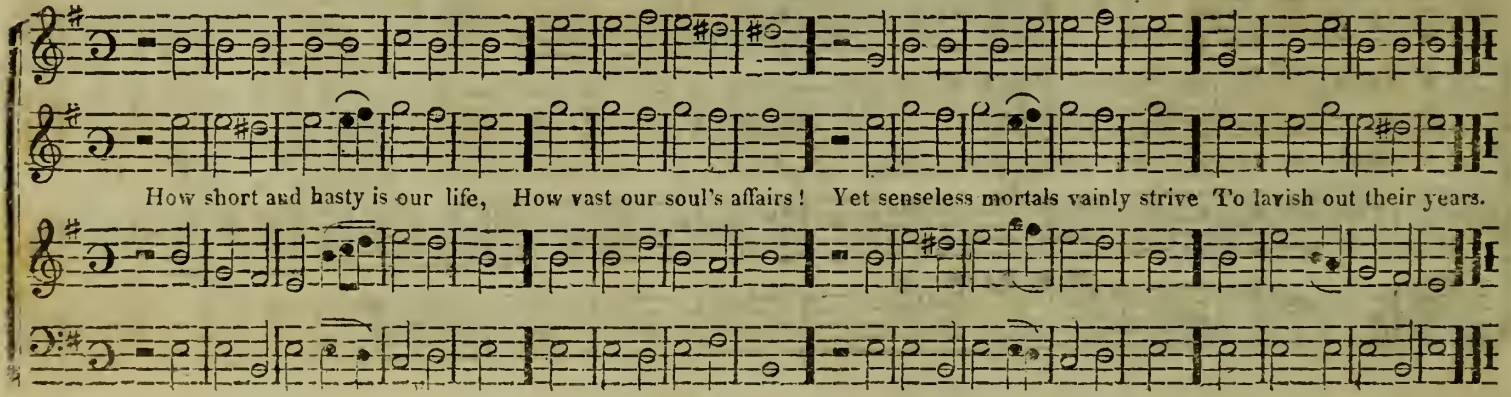
Jenks.

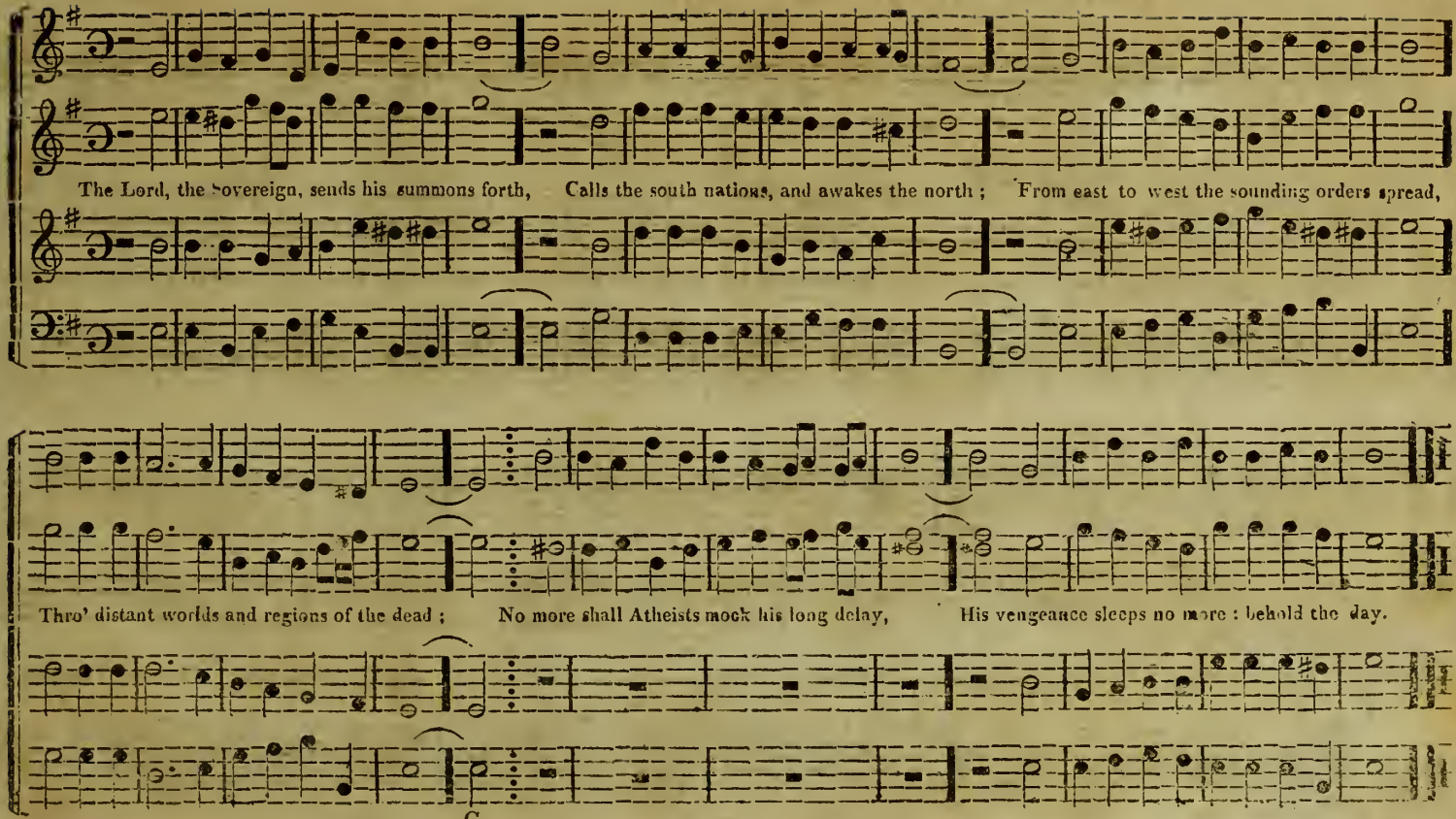
Pia. *For.*

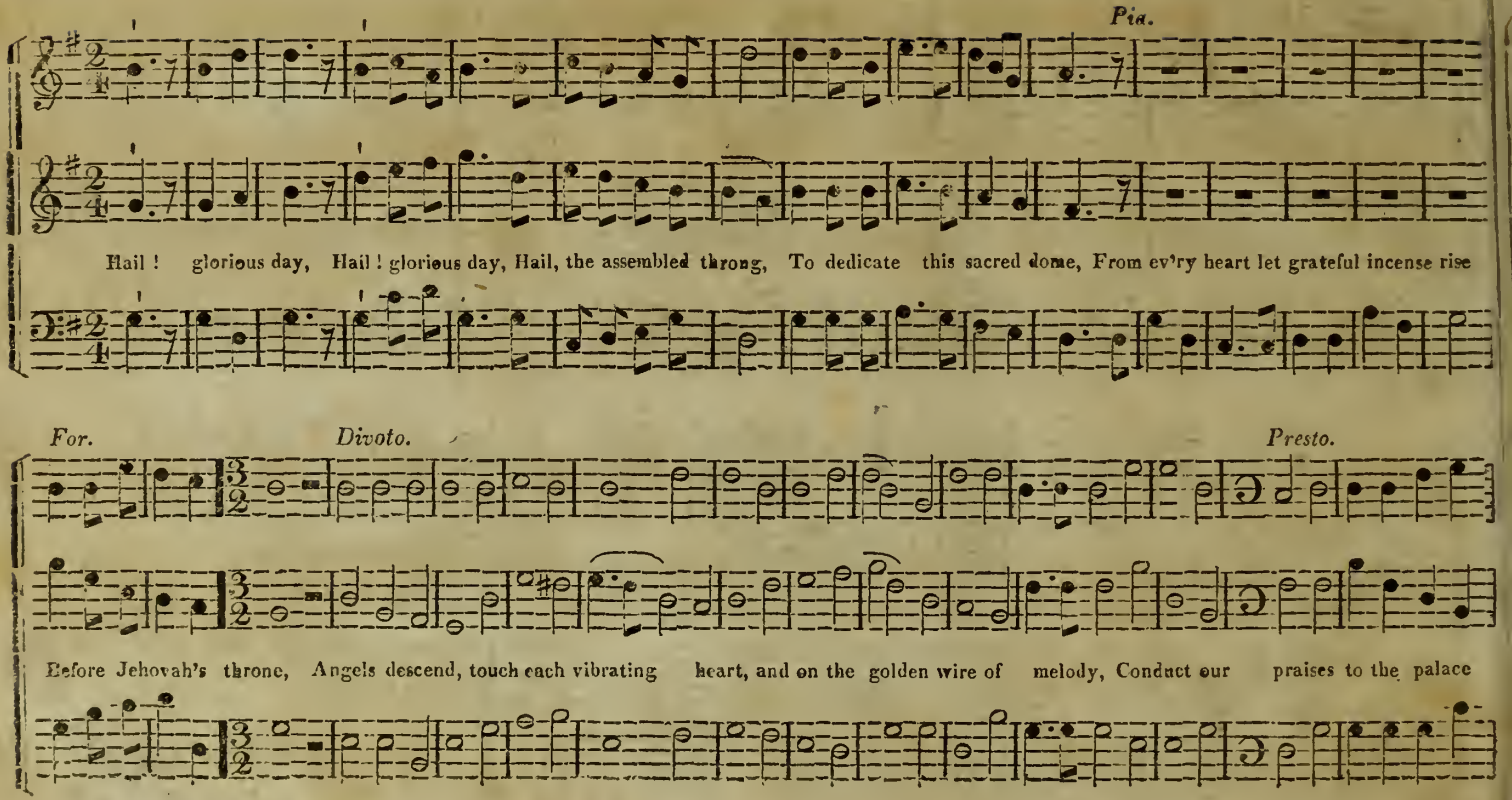


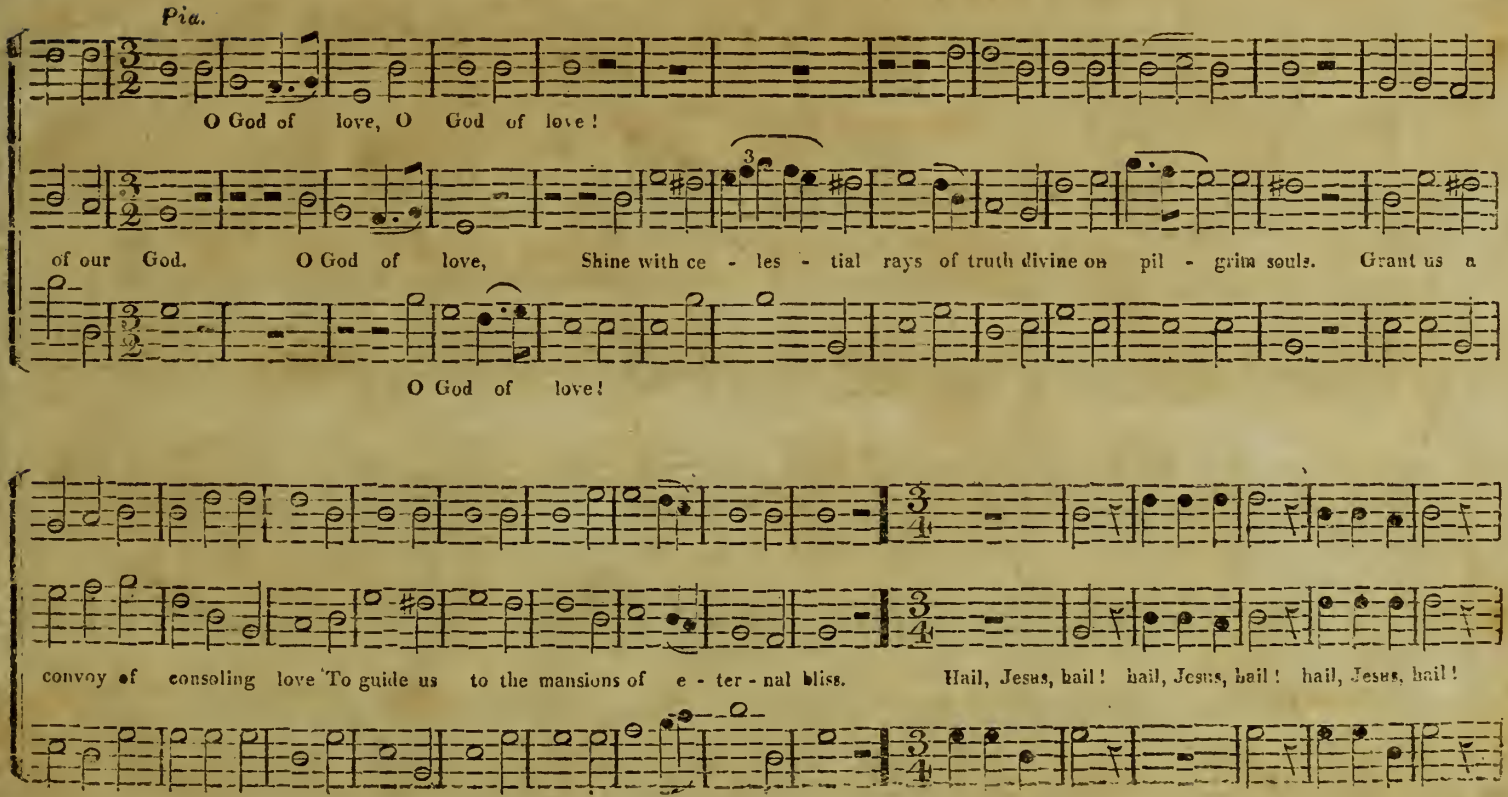
BANGOR. C. M.

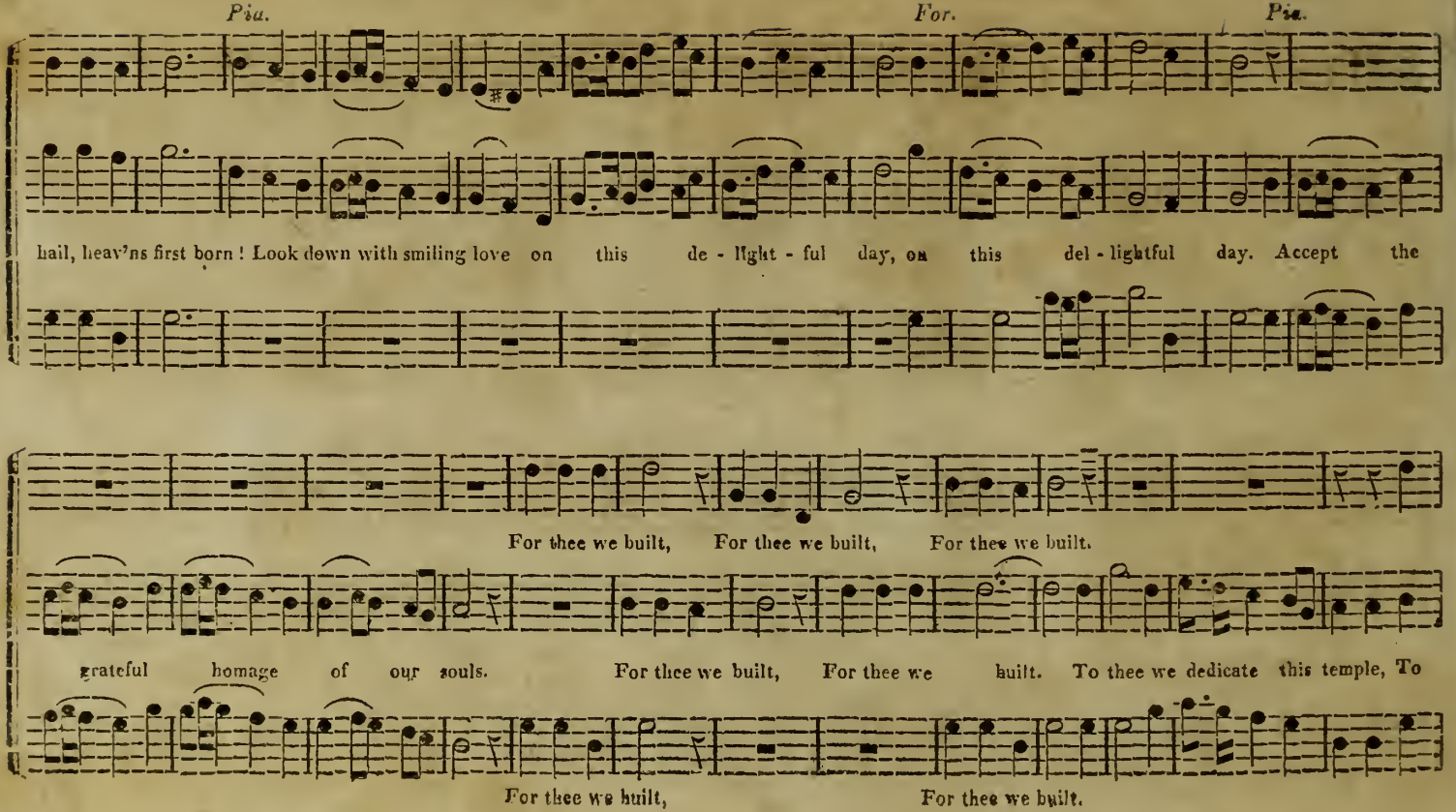
Tansur.

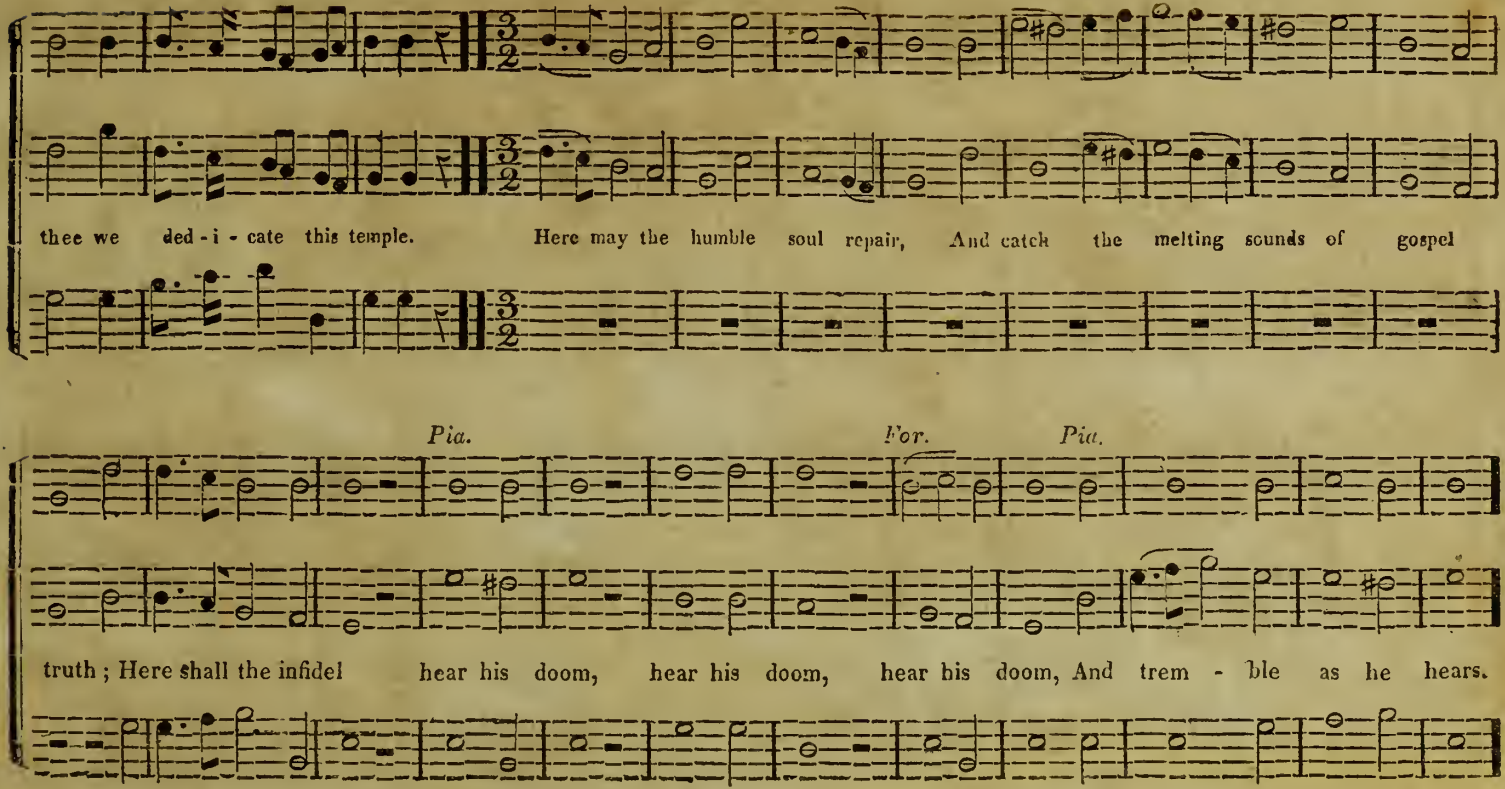


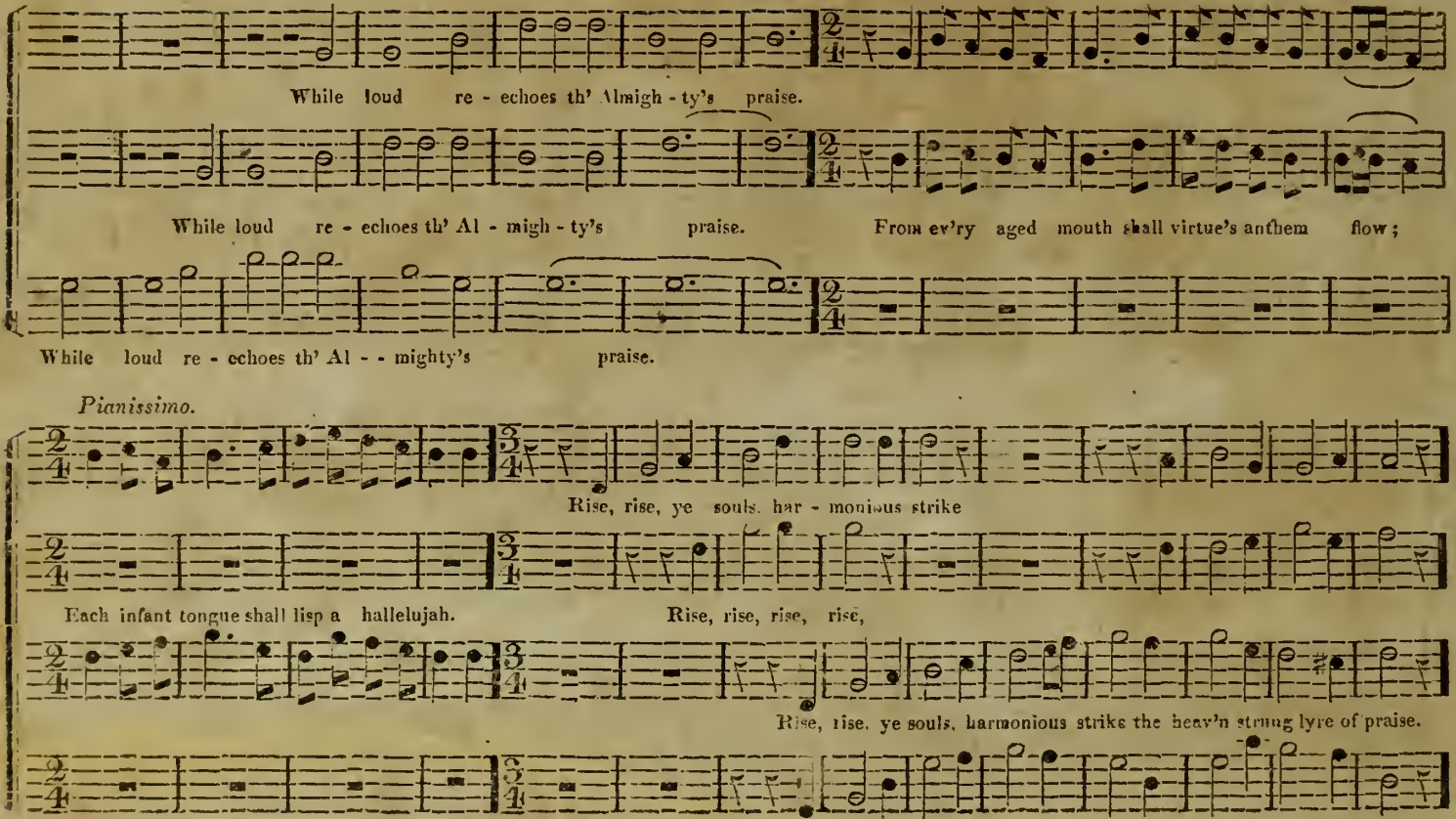

The Lord, the Sovereign, sends his summons forth, Calls the south nations, and awakes the north ; From east to west the sounding orders spread,
Thro' distant worlds and regions of the dead ; No more shall Atheists mock his long delay, His vengeance sleeps no more : behold the day.
G

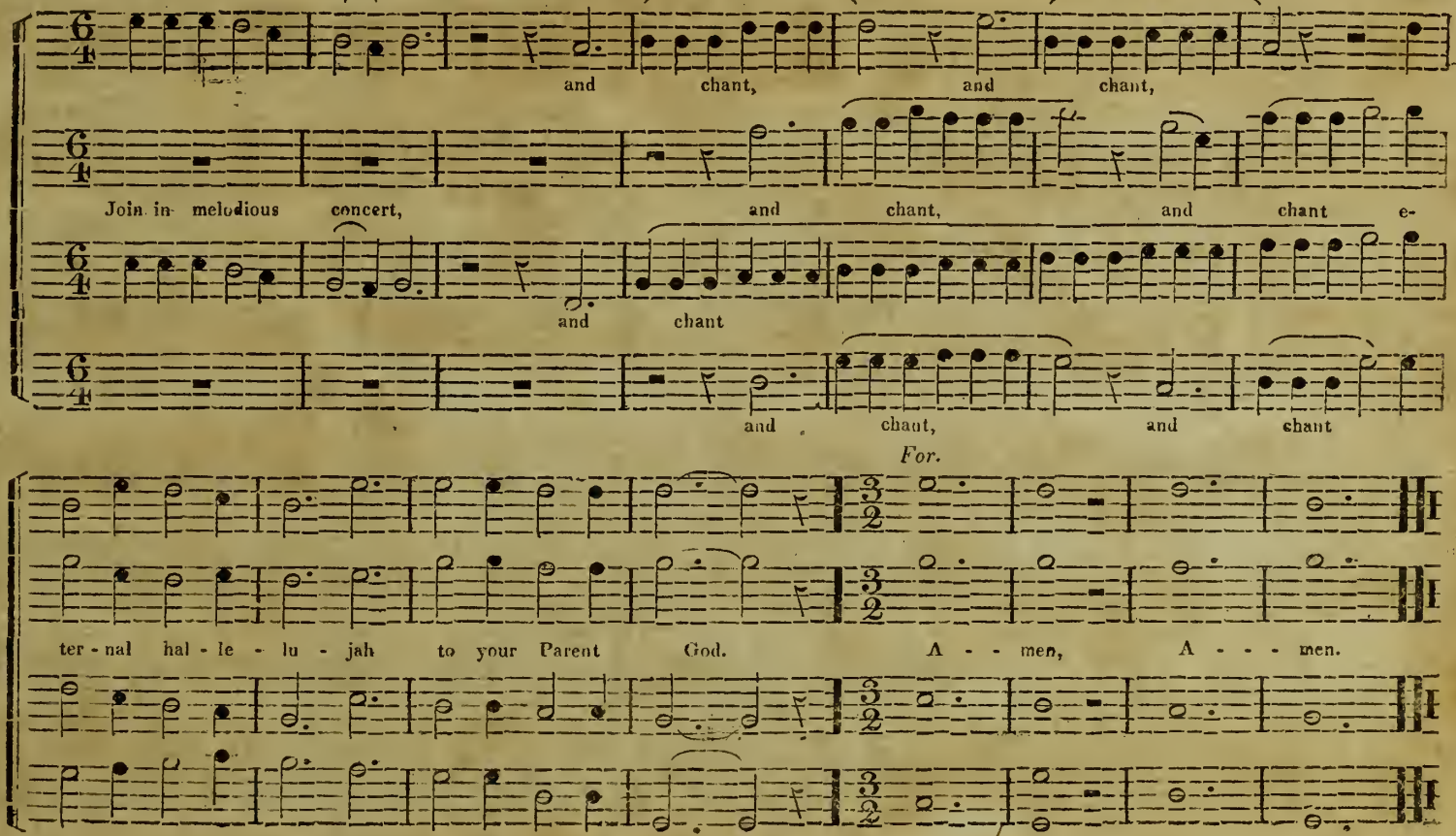

Pia.
Hail ! glorious day, Hail ! glorious day, Hail, the assembled throng, To dedicate this sacred dome, From ev'ry heart let grateful incense rise
For.
Divoto.
Presto.
Before Jehovah's throne, Angels descend, touch each vibrating heart, and on the golden wire of melody, Conduct our praises to the palace

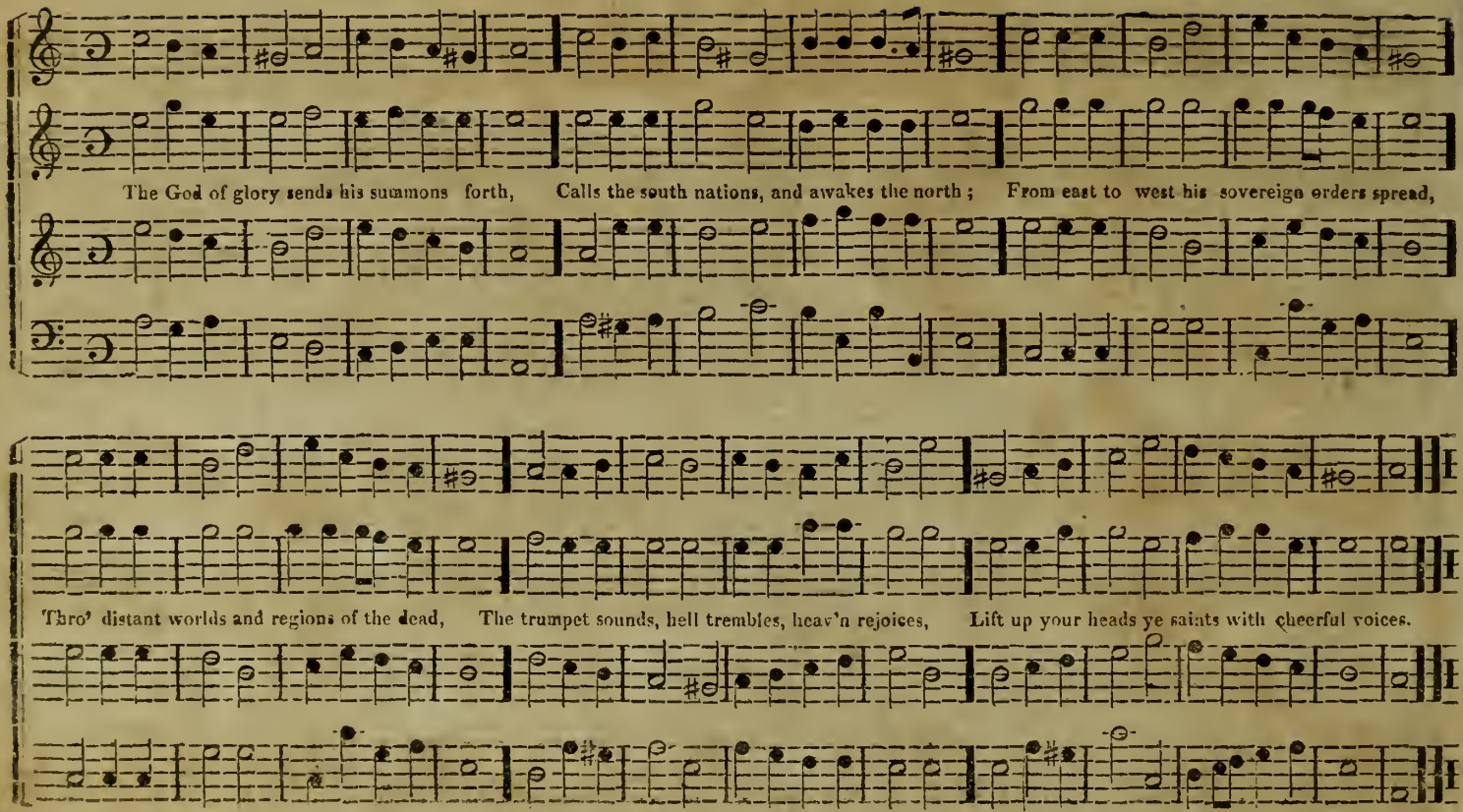

Pia.
O God of love, O God of love!
of our God. O God of love, Shine with ce - les - tial rays of truth divine on pil - grim souls. Grant us a
O God of love!
convoy of consoling love To guide us to the mansions of e - ter - nal bliss. Hail, Jesus, hail! hail, Jesus, hail! hail, Jesus, hail!

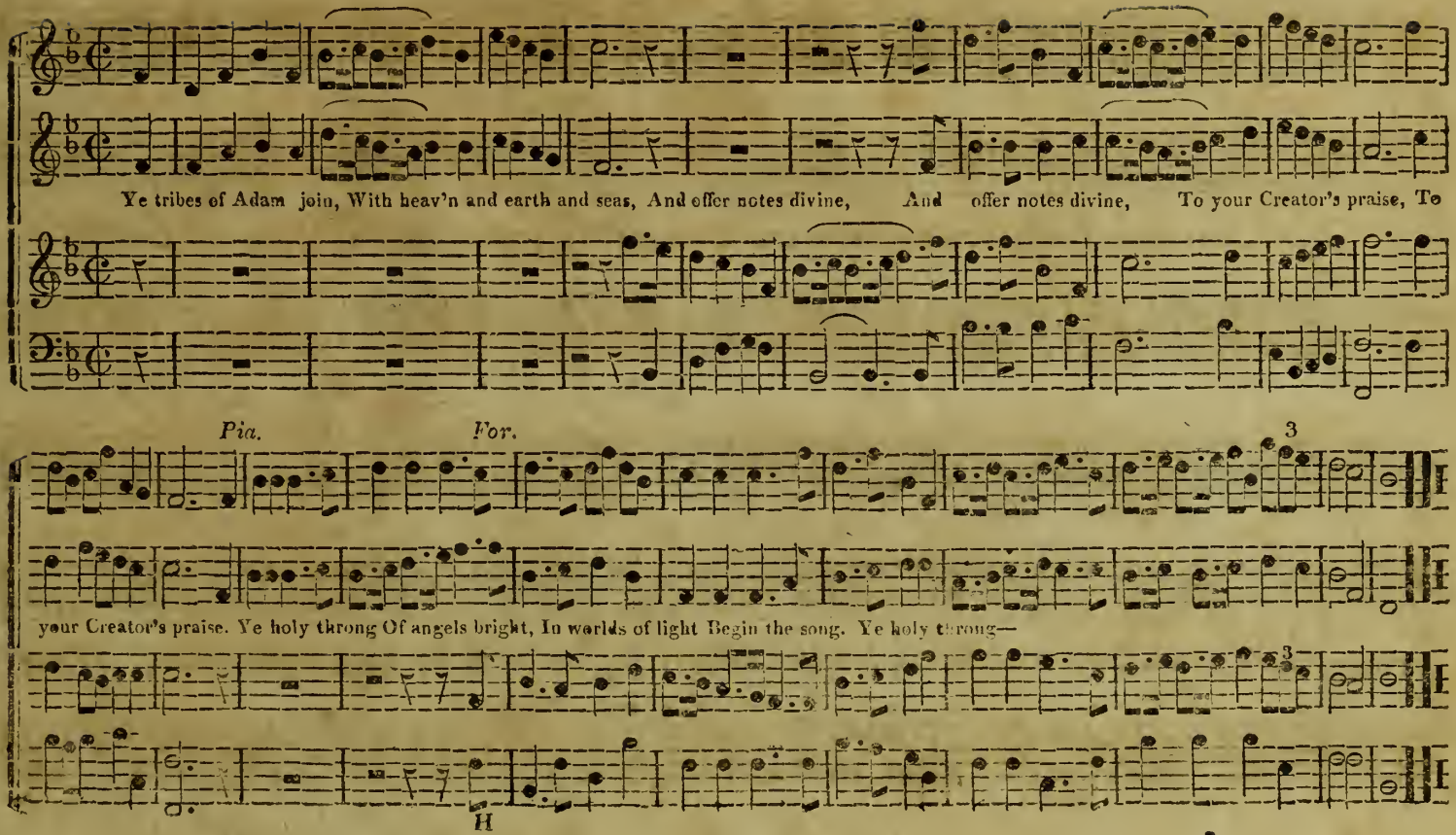

Piu.
For.
Piu.
hail, heav'ns first born! Look down with smiling love on this de - light - ful day, on this del - lightful day. Accept the
For thee we built, For thee we built, For thee we built.
grateful homage of our souls. For thee we built, For thee we built. To thee we dedicate this temple, To
For thee we built, For thee we built.

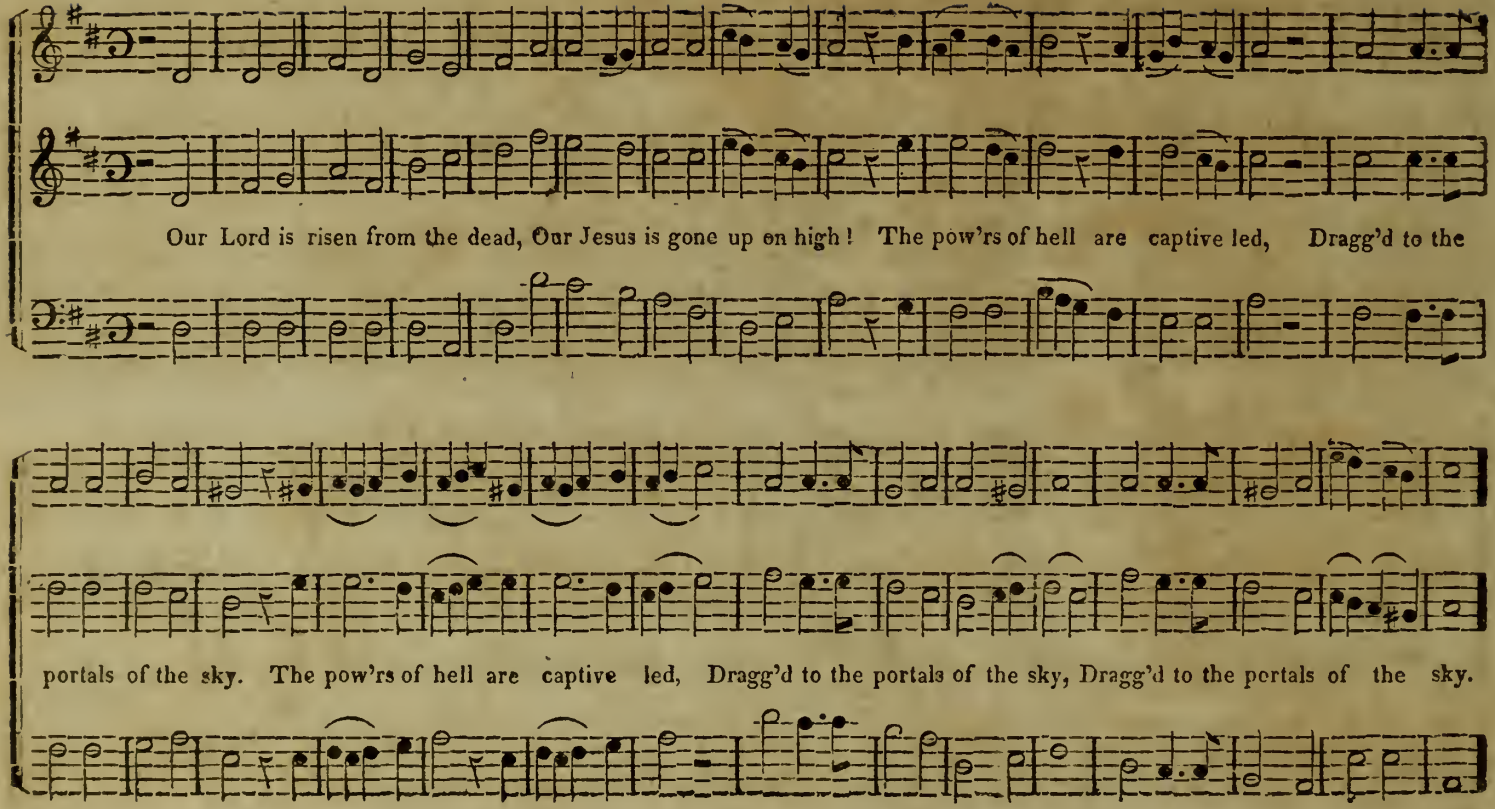

thee we ded - i - cate this temple. Here may the humble soul repair, And catch the melting sounds of gospel
Pia. For. Pia.
truth ; Here shall the infidel hear his doom, hear his doom, hear his doom, And trem - ble as he hears.

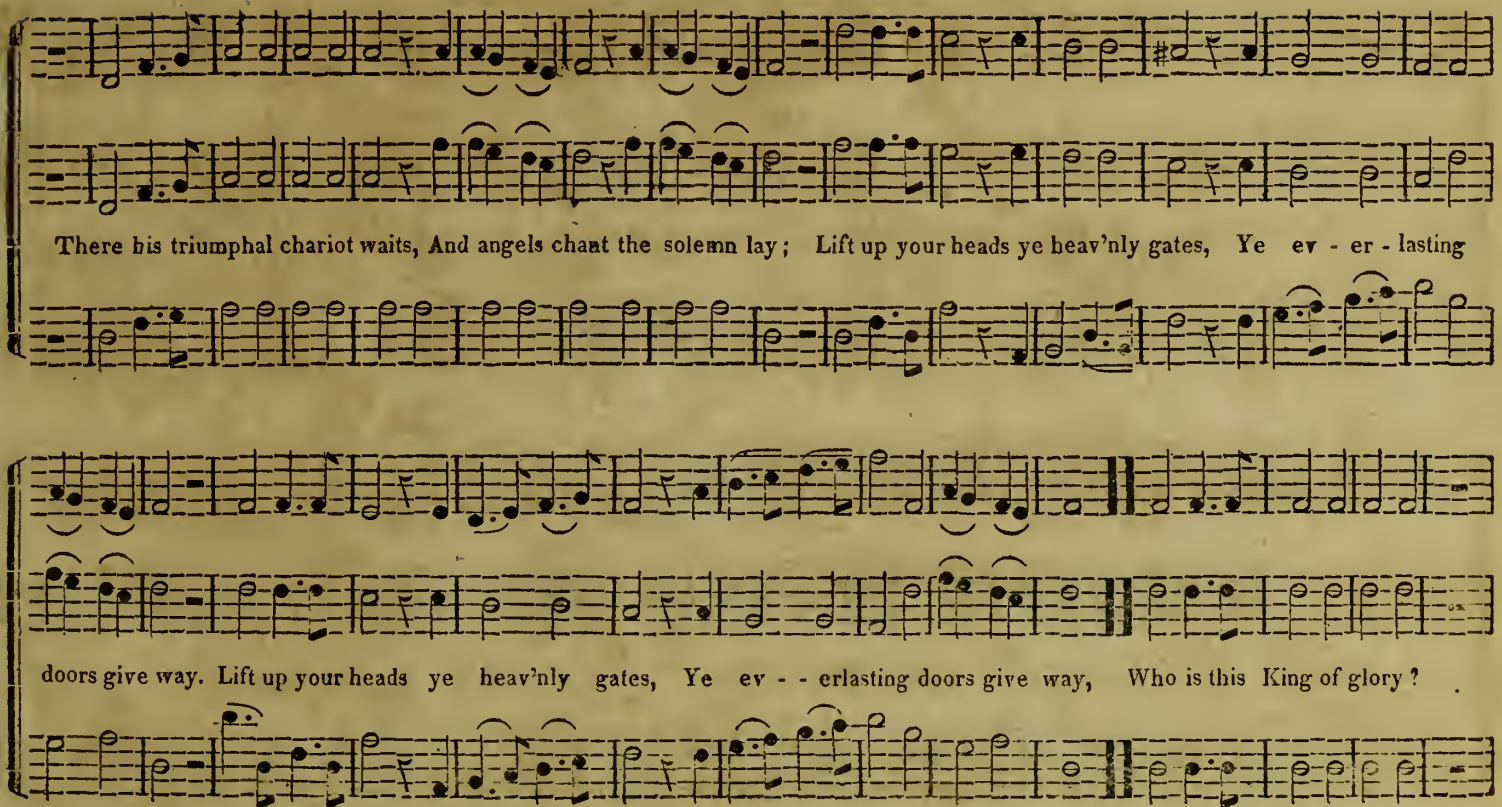

While loud re - echoes th' Almigh - ty's praise.
While loud re - echoes th' Al - migh - ty's praise. From ev'ry aged mouth shall virtue's anthem flow;
While loud re - echoes th' Al - - mighty's praise.
Pianissimo.
Rise, rise, ye souls, har - monious strike
Each infant tongue shall lisp a hallelujah. Rise, rise, rise, rise,
Rise, rise, ye souls, harmonious strike the heav'n strung lyre of praise.

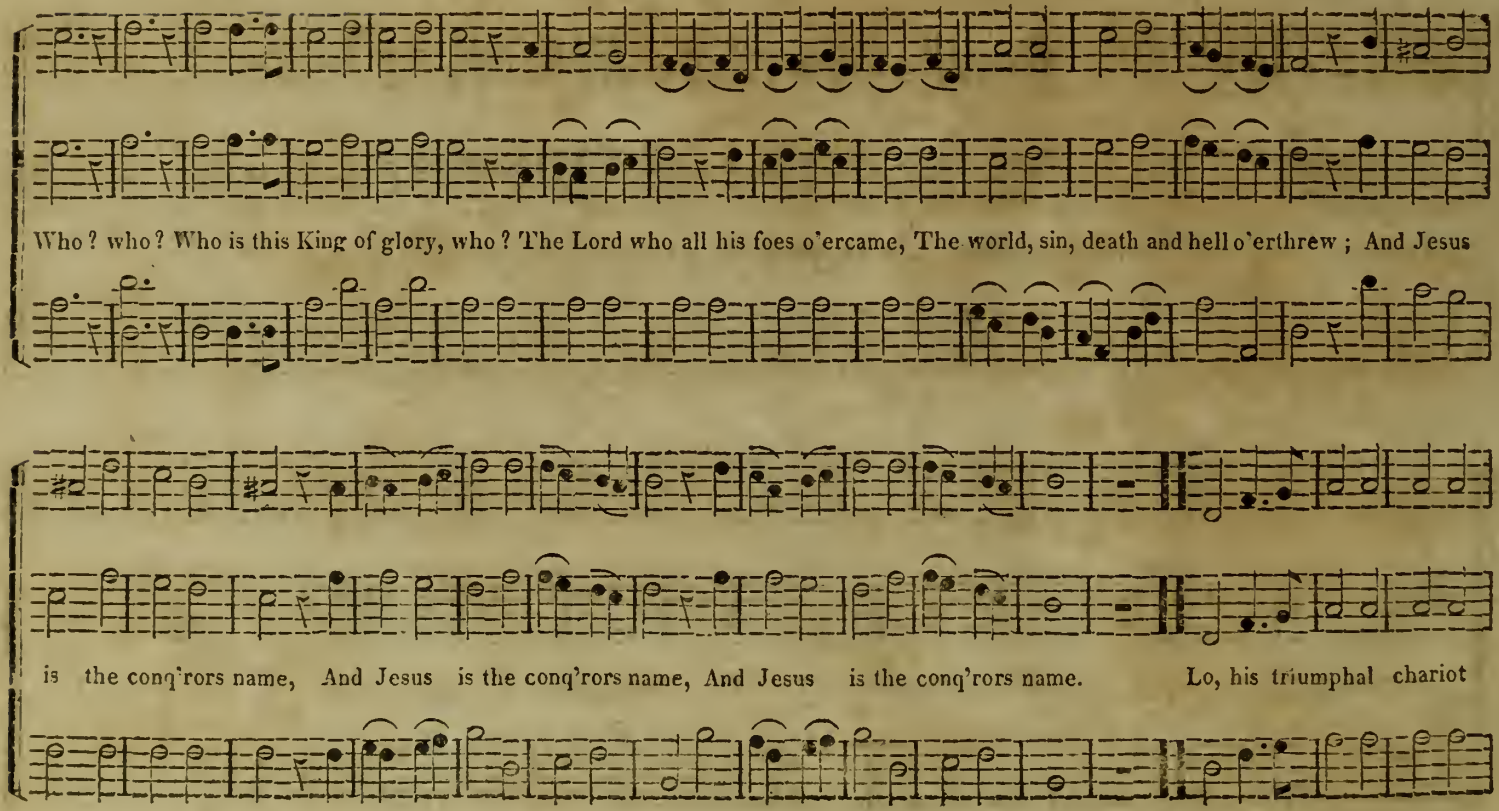

and chant, and chant,
Join in melodious concert, and chant, and chant e-
and chant
and chant, and chant
For.
ter - nal hal - le - lu - jah to your Parent God. A - - men, A - - - men.

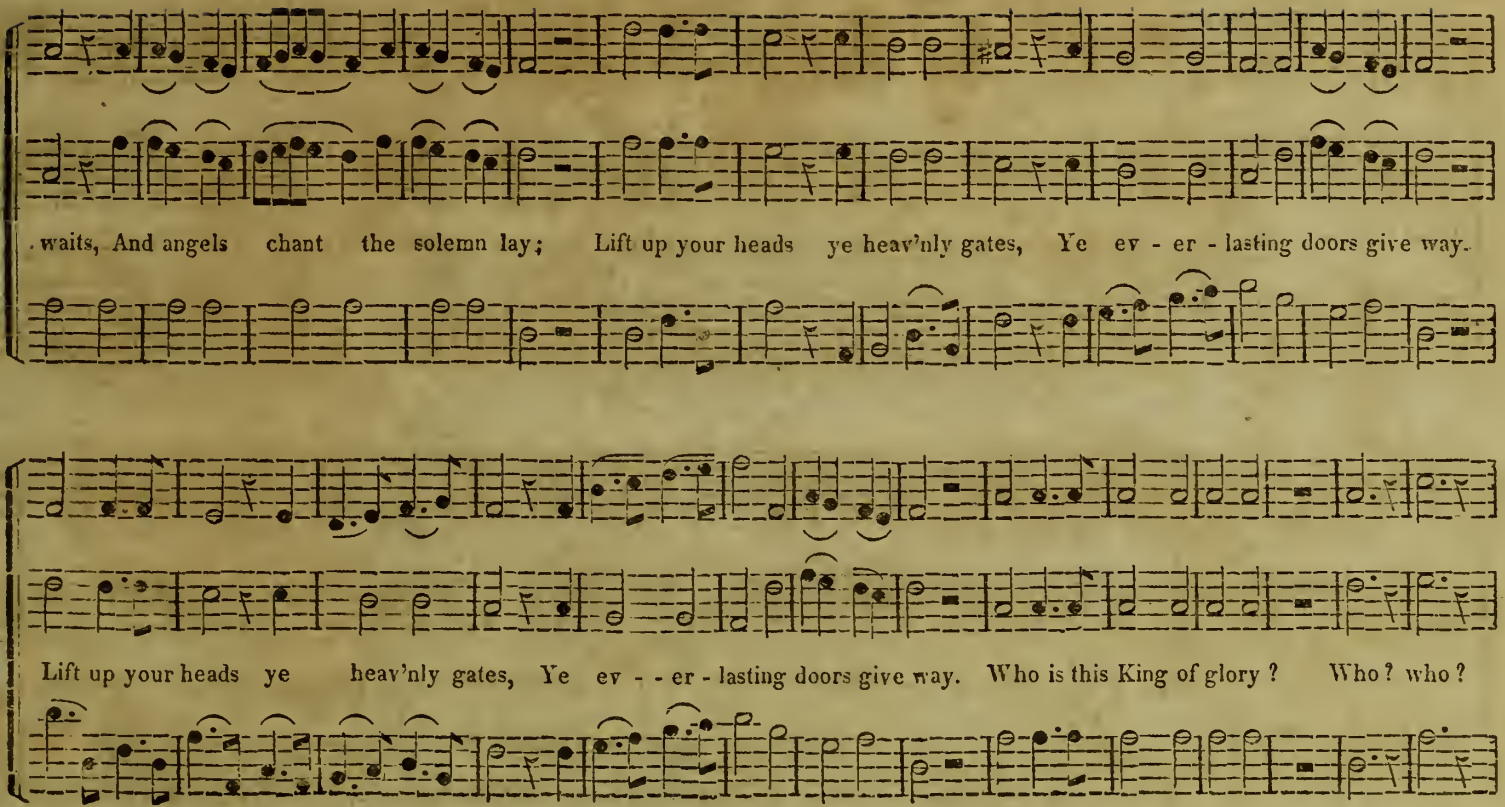

The God of glory sends his summons forth, Calls the south nations, and awakes the north ; From east to west his sovereign orders spread,
Thro' distant worlds and regions of the dead, The trumpet sounds, hell trembles, heav'n rejoices, Lift up your heads ye saints with cheerful voices.

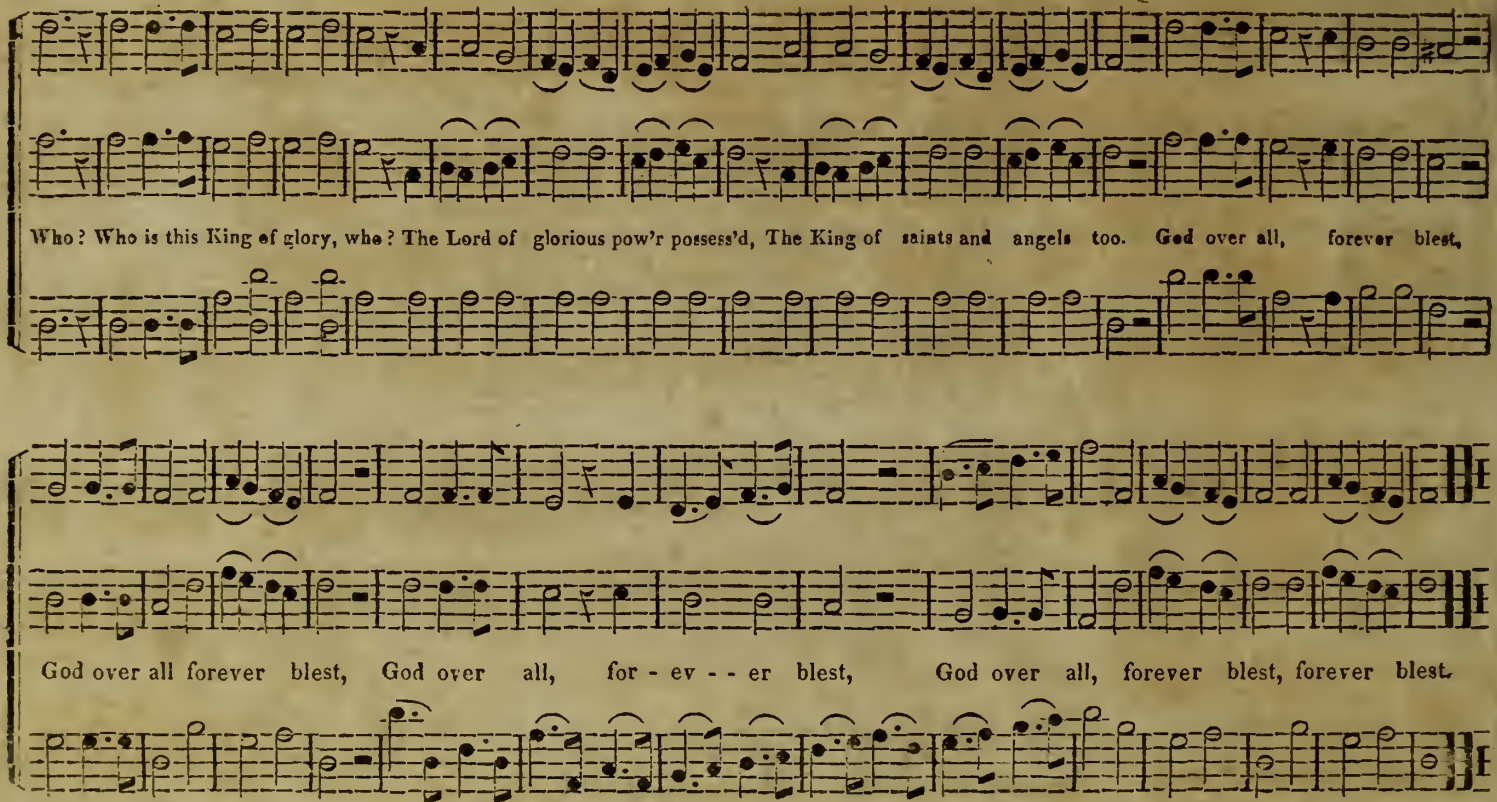

Ye tribes of Adam join, With heav'n and earth and seas, And offer notes divine, And offer notes divine, To your Creator's praise, To
Pia.
For.
your Creator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song. Ye holy throng—
H

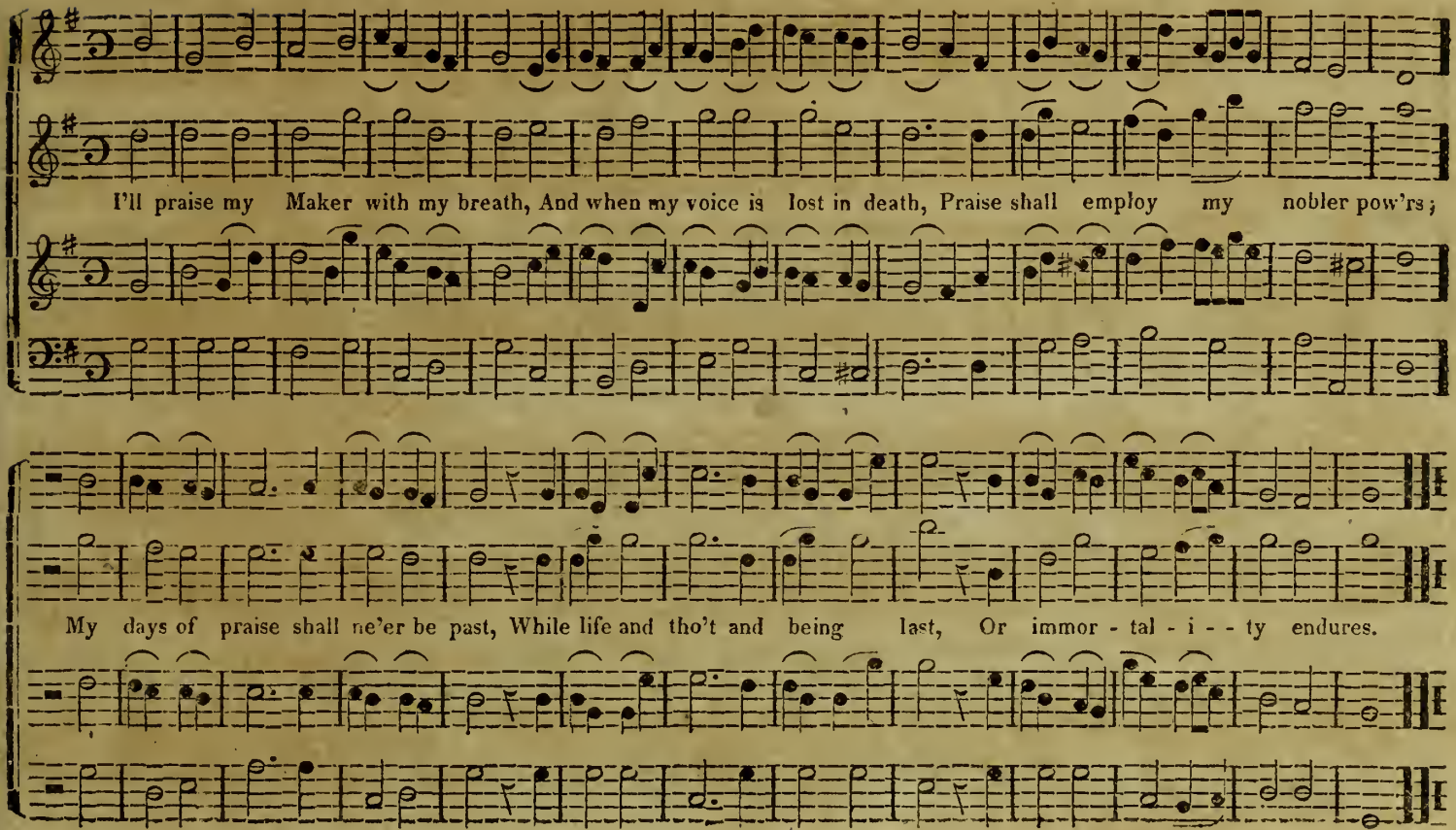

Our Lord is risen from the dead, Our Jesus is gone up on high! The pow'rs of hell are captive led, Dragg'd to the
portals of the sky. The pow'rs of hell are captive led, Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.


There his triumphal chariot waits, And angels chant the solemn lay; Lift up your heads ye heav'nly gates, Ye ev - er - lasting
doors give way. Lift up your heads ye heav'nly gates, Ye ev - - erlasting doors give way, Who is this King of glory?


Who? who? Who is this King of glory, who? The Lord who all his foes o'ercame, The world, sin, death and hell o'erthrew; And Jesus
is the conq'rors name, And Jesus is the conq'rors name, And Jesus is the conq'rors name. Lo, his triumphal chariot

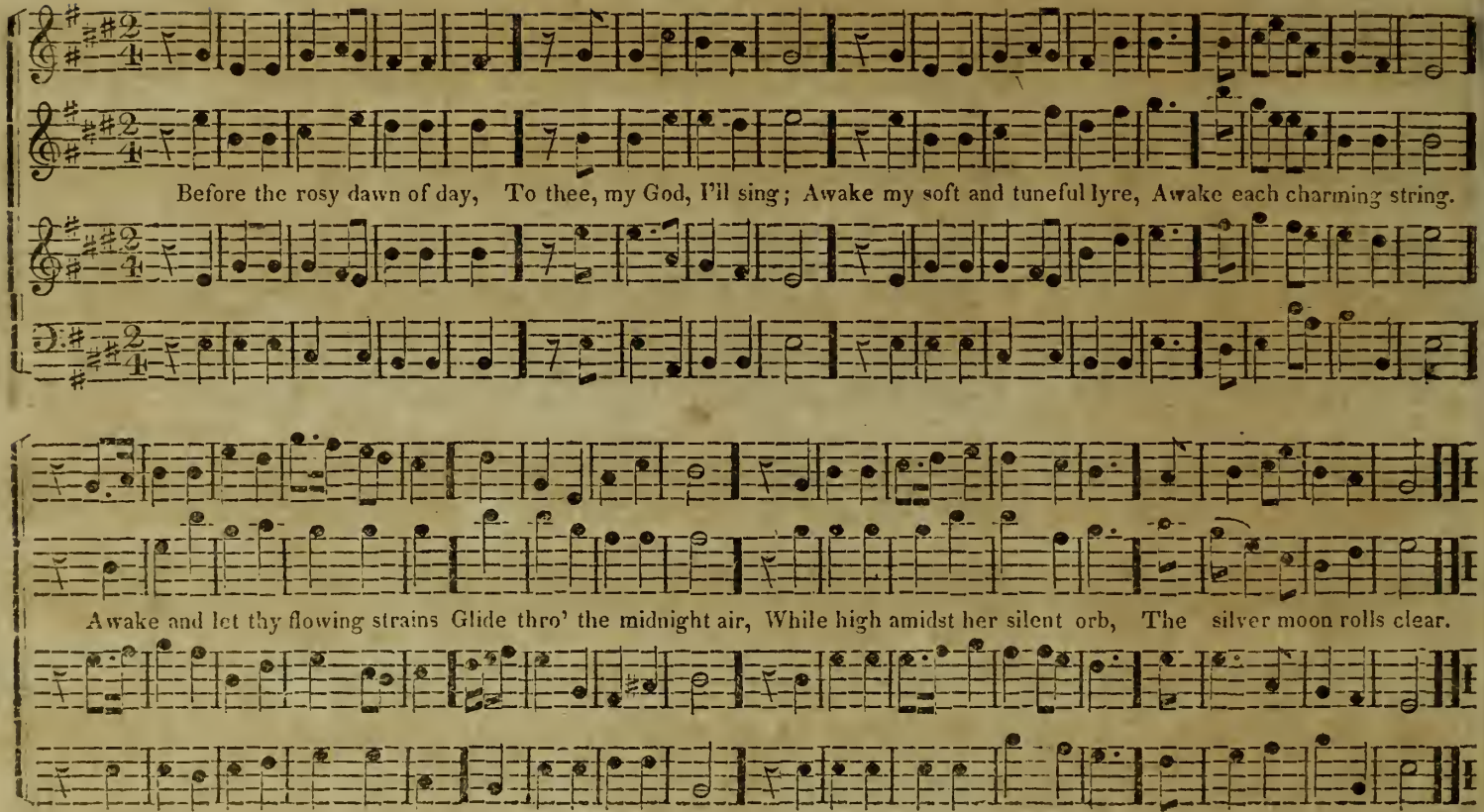

waits, And angels chant the solemn lay; Lift up your heads ye heav'nly gates, Ye ev - er - lasting doors give way.
Lift up your heads ye heav'nly gates, Ye ev - - er - lasting doors give way. Who is this King of glory ? Who ? who ?

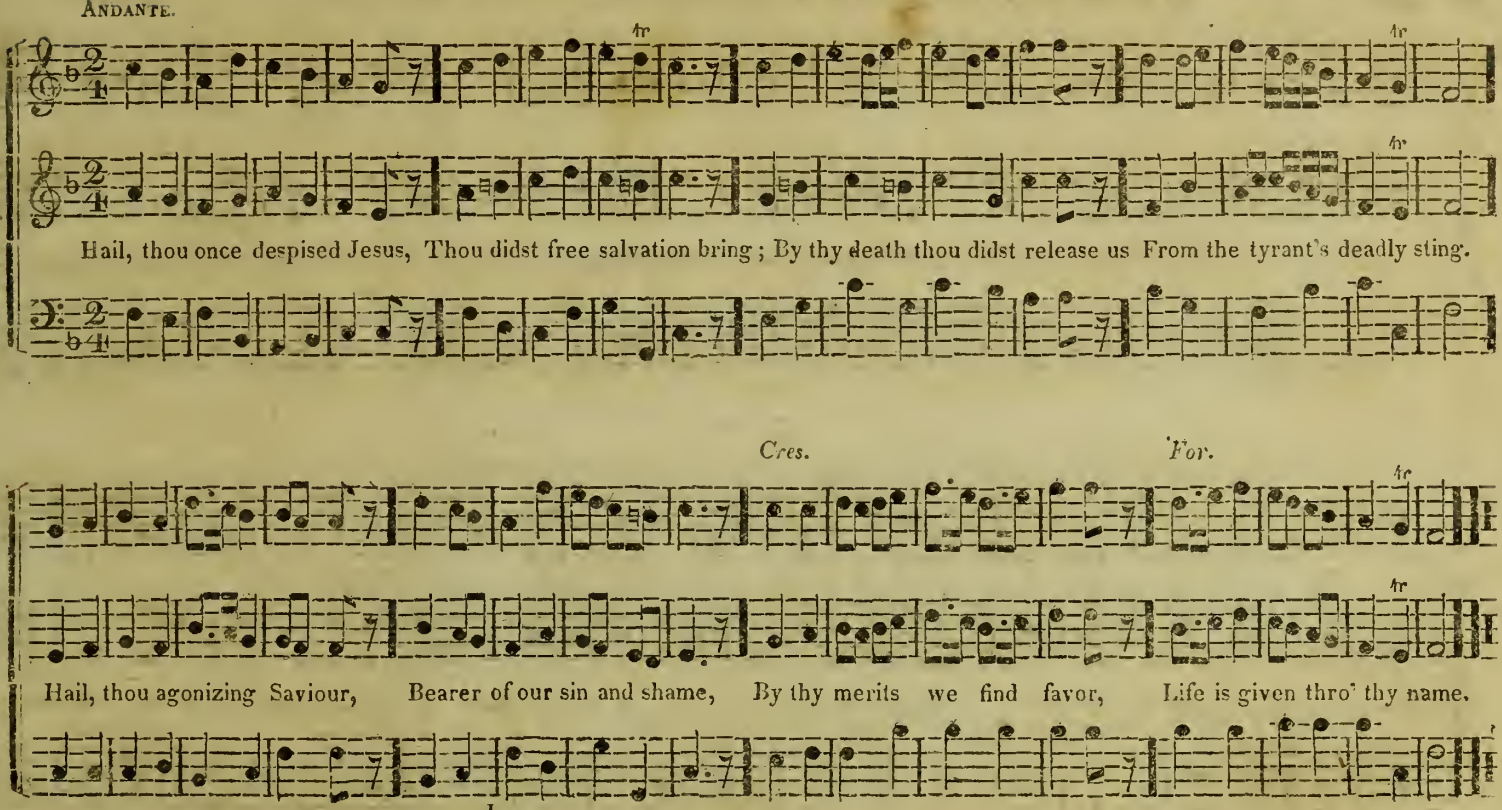

Who? Who is this King of glory, who? The Lord of glorious pow'r possess'd, The King of saints and angels too. God over all, forever blest,
God over all forever blest, God over all, for - ev - - er blest, God over all, forever blest, forever blest.

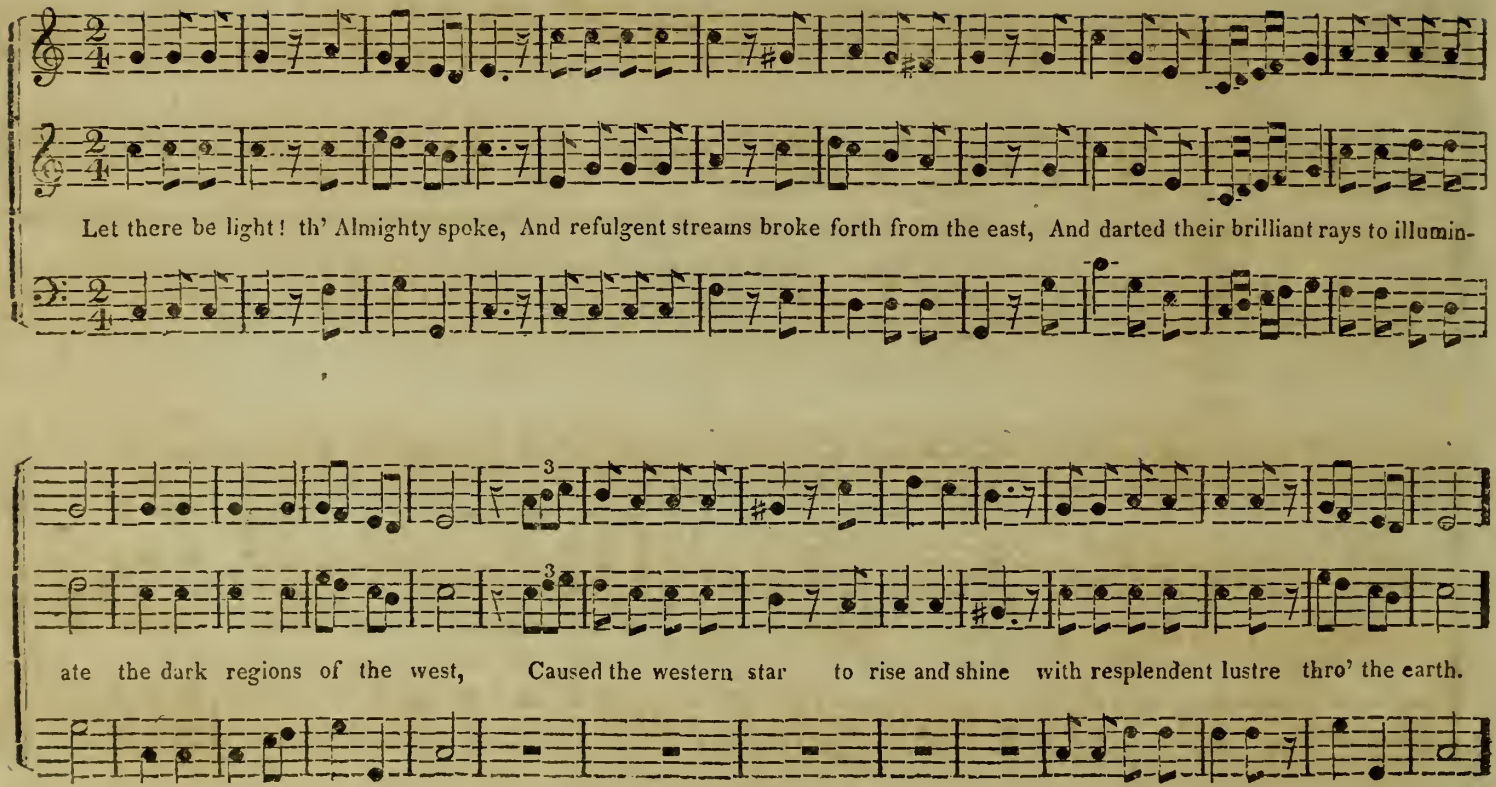

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs;
My days of praise shall ne'er be past, While life and tho't and being last, Or immor - tal - i - - ty endures.

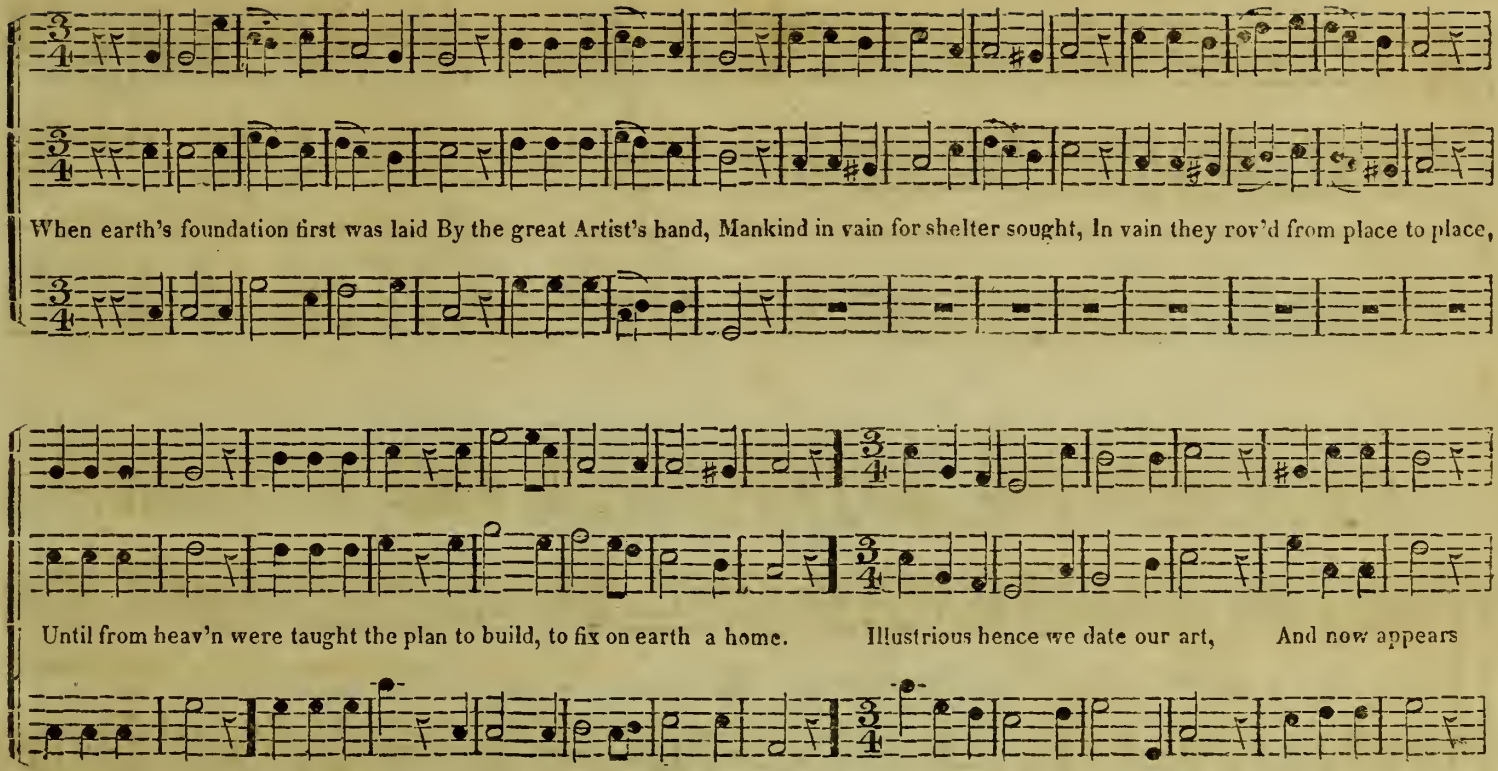
ENFIELD. C. M.

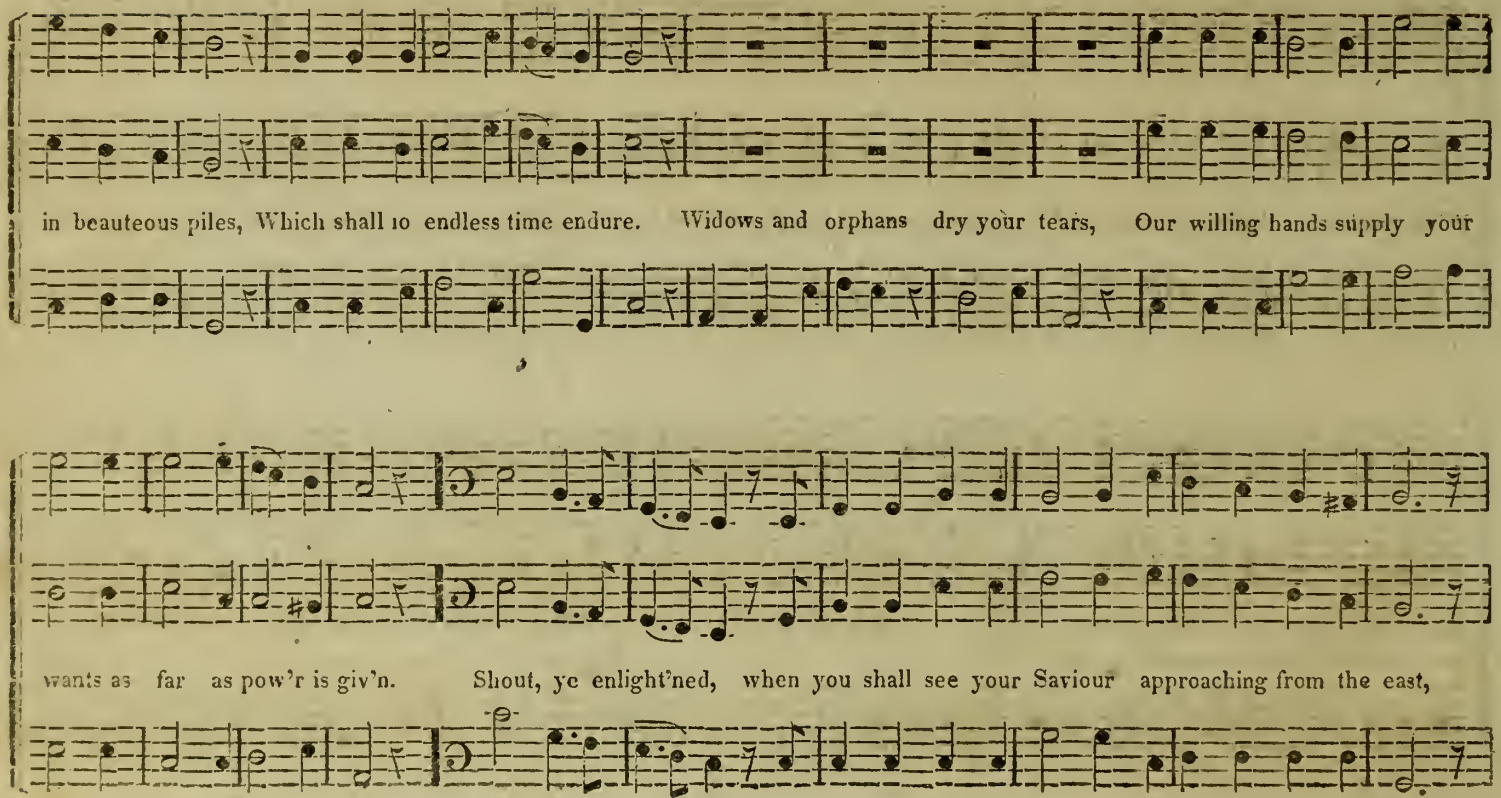
Chandler.

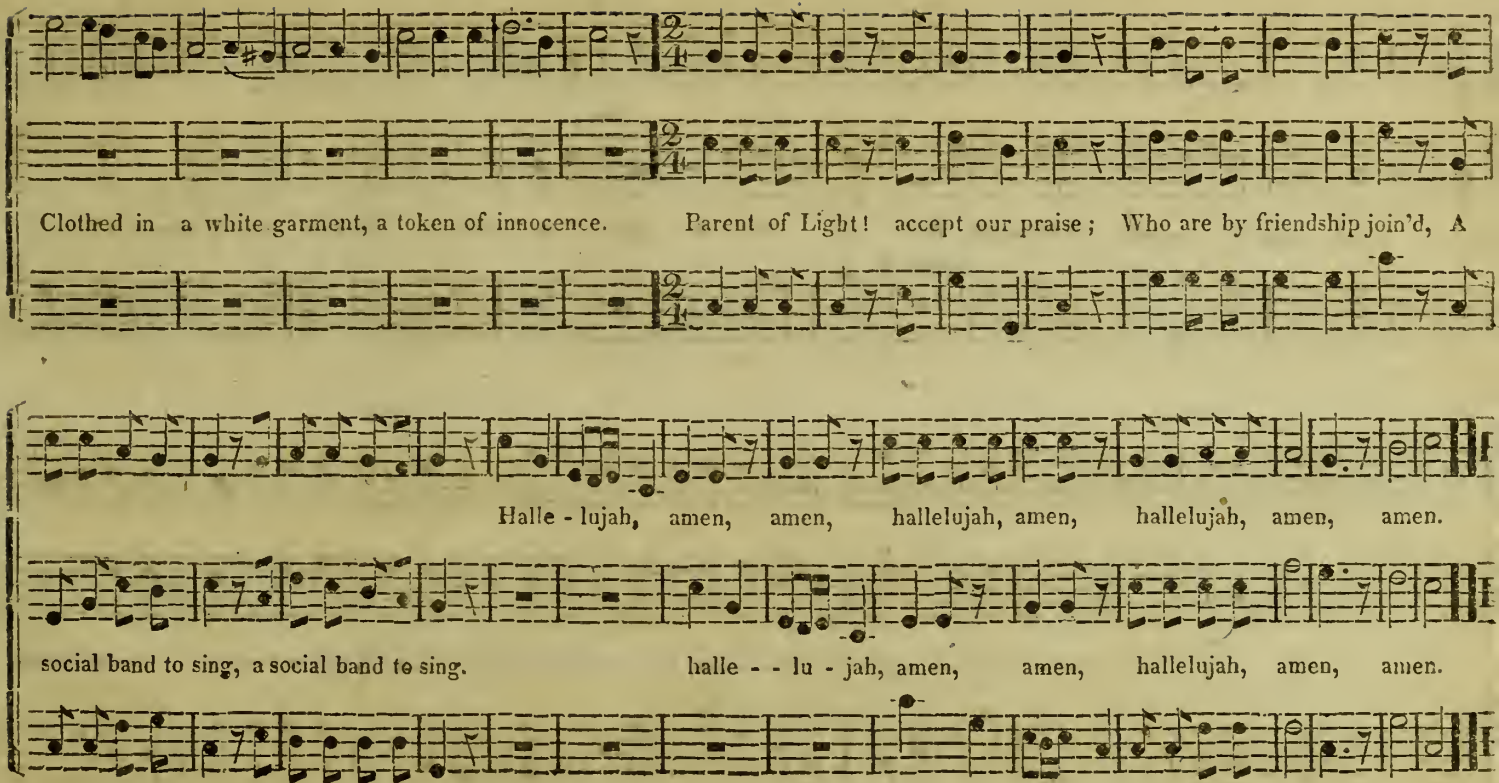


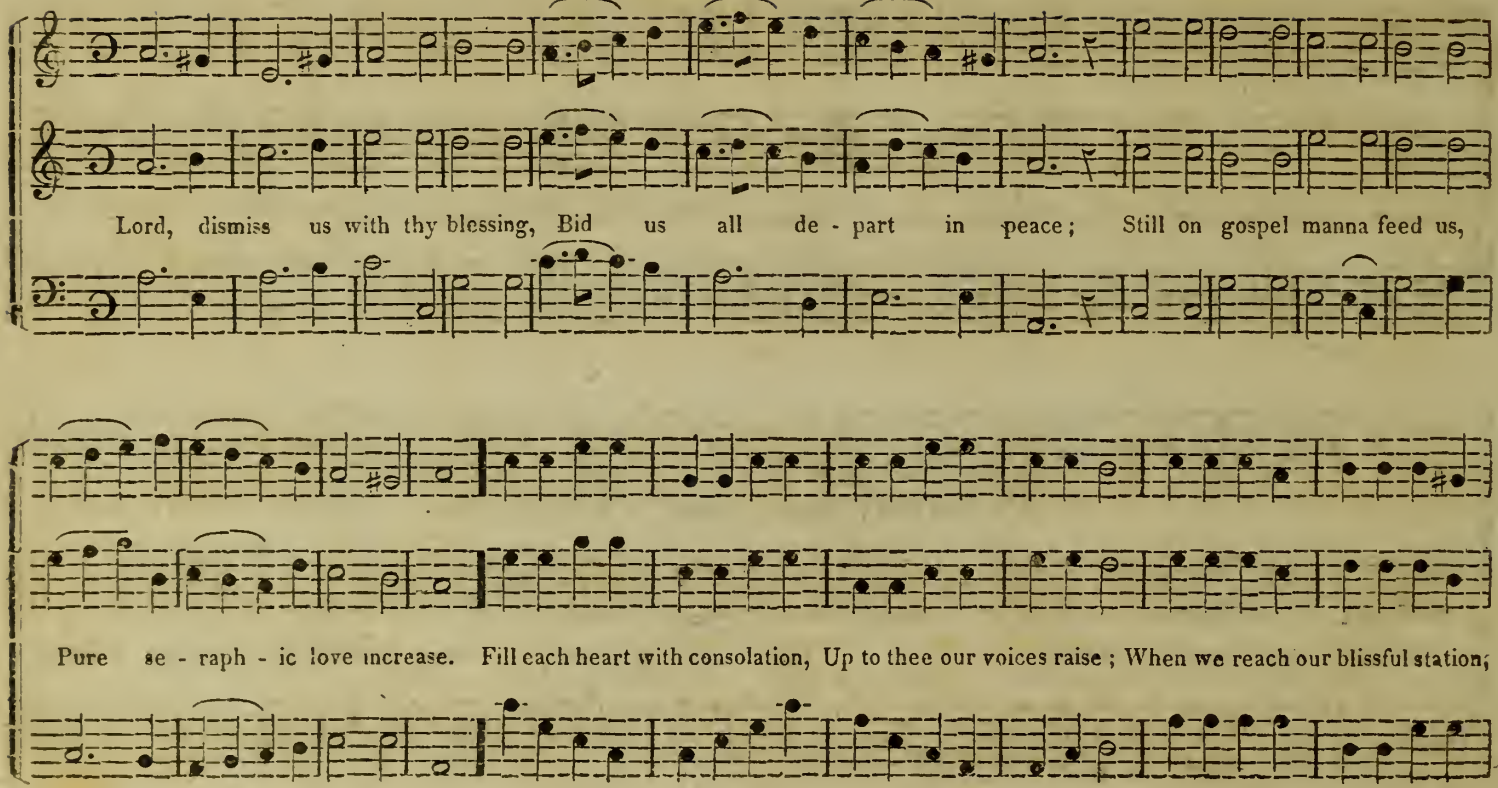

Andante.
Hail, thou once despised Jesus, Thou didst free salvation bring; By thy death thou didst release us From the tyrant's deadly sting.
Cres.
For.
Hail, thou agonizing Saviour, Bearer of our sin and shame, By thy merits we find favor, Life is given thro' thy name.

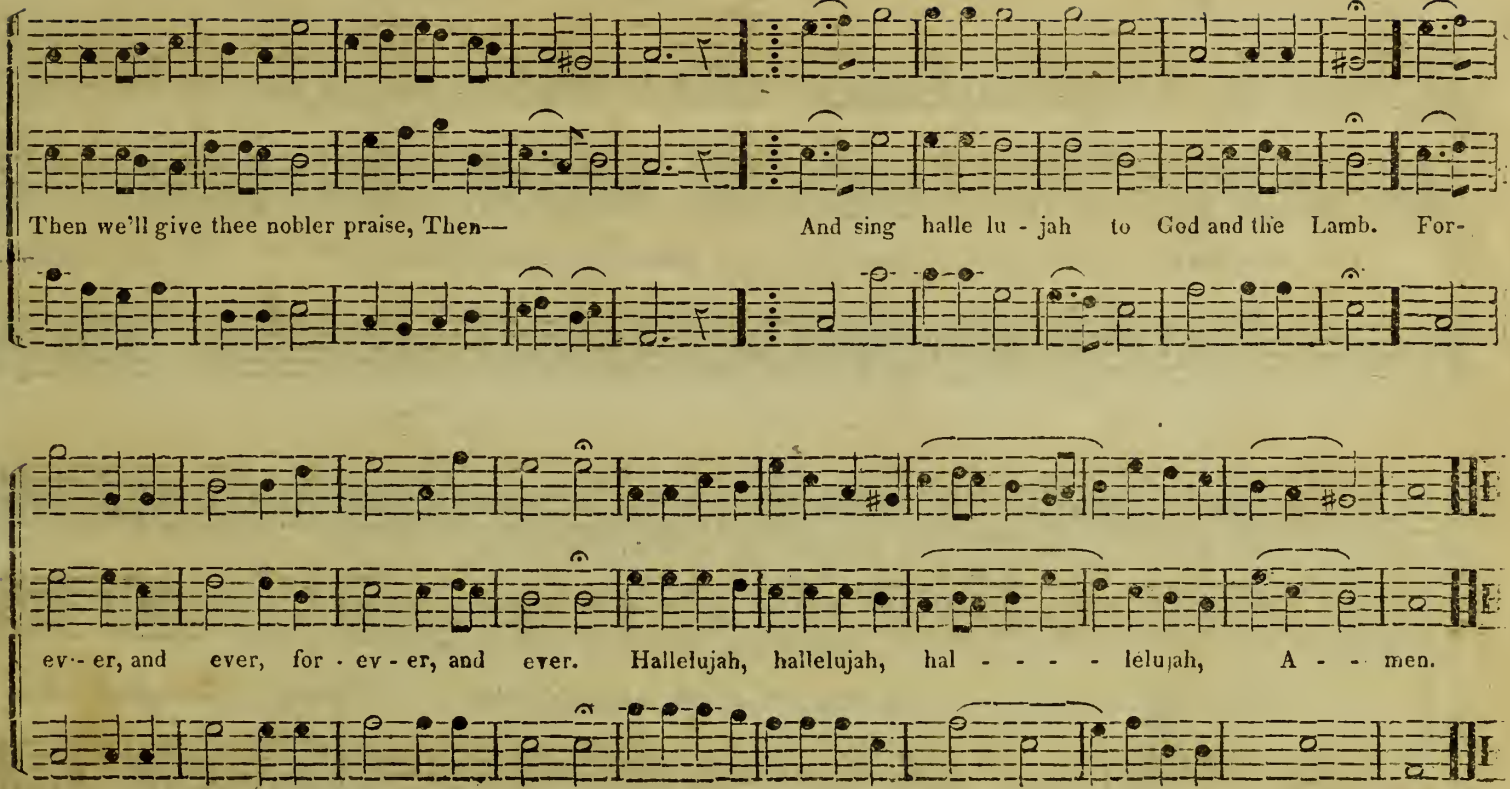

Let there be light! th' Almighty spoke, And refulgent streams broke forth from the east, And darted their brilliant rays to illumin-
ate the dark regions of the west, Caused the western star to rise and shine with resplendent lustre thro' the earth.

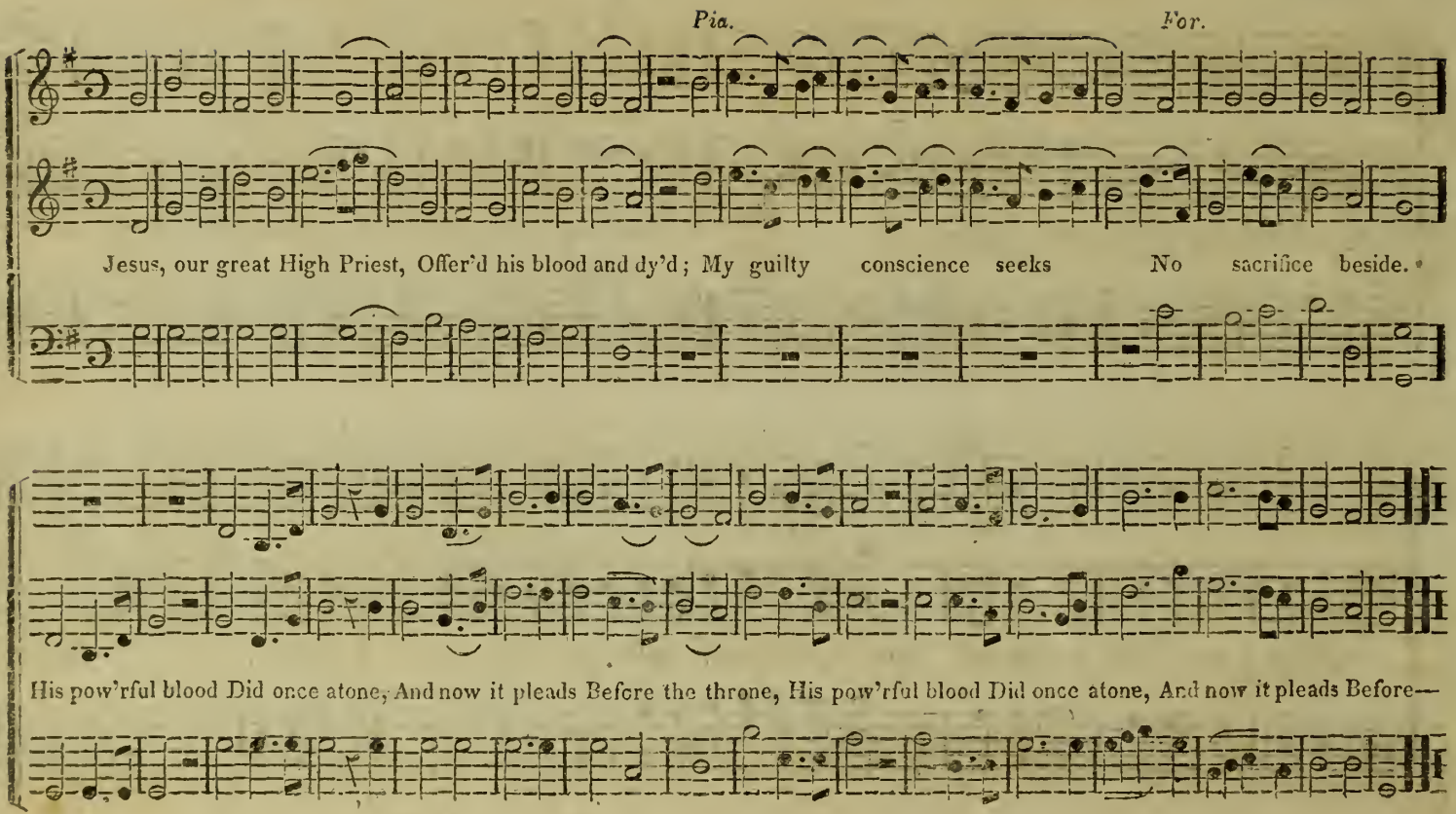

When earth's foundation first was laid By the great Artist's hand, Mankind in vain for shelter sought, In vain they rov'd from place to place,
Until from heav'n were taught the plan to build, to fix on earth a home. Illustrious hence we date our art, And now appears

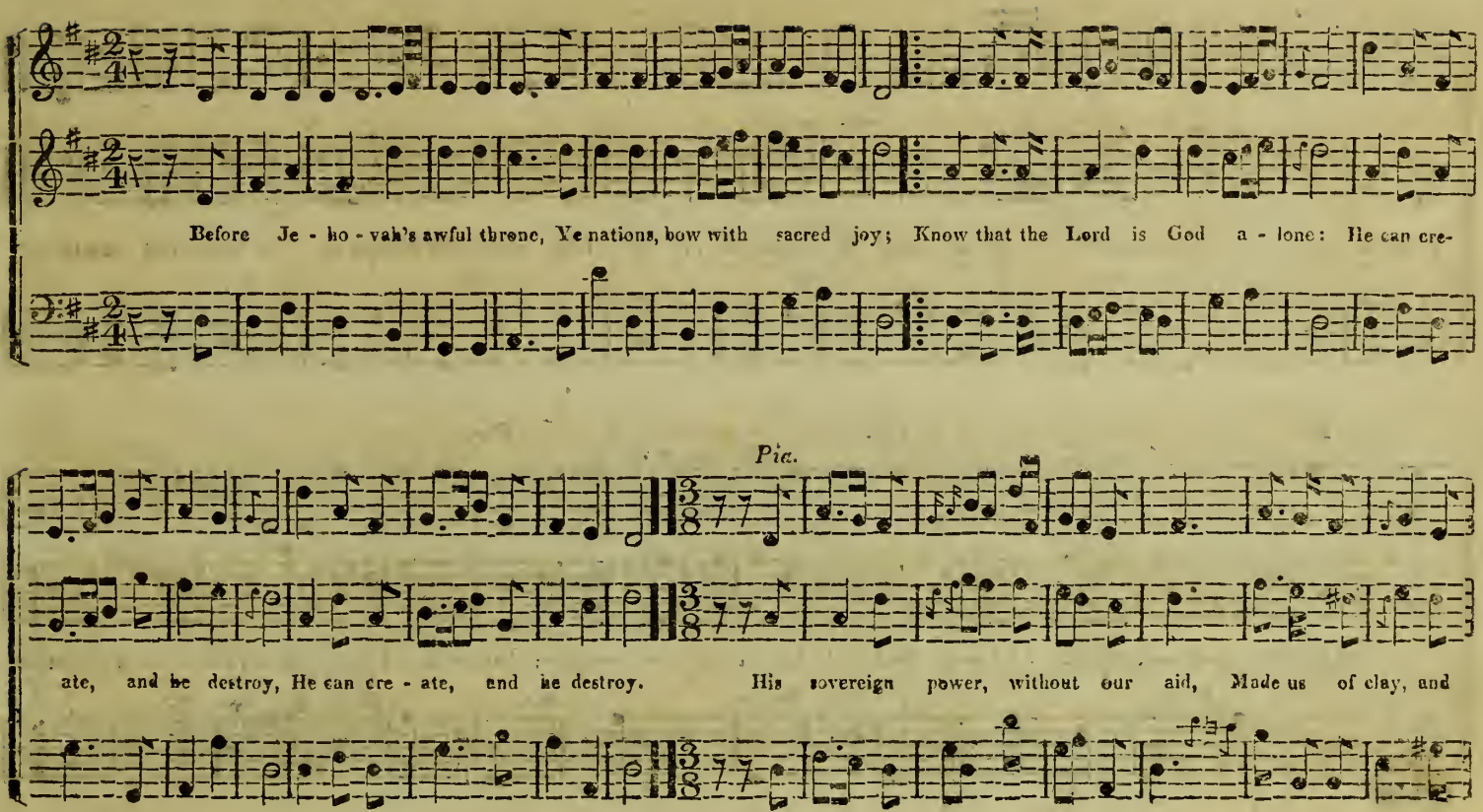

in beauteous piles, Which shall to endless time endure. Widows and orphans dry your tears, Our willing hands supply your
wants as far as pow'r is giv'n. Shout, ye enlight'ned, when you shall see your Saviour approaching from the east,

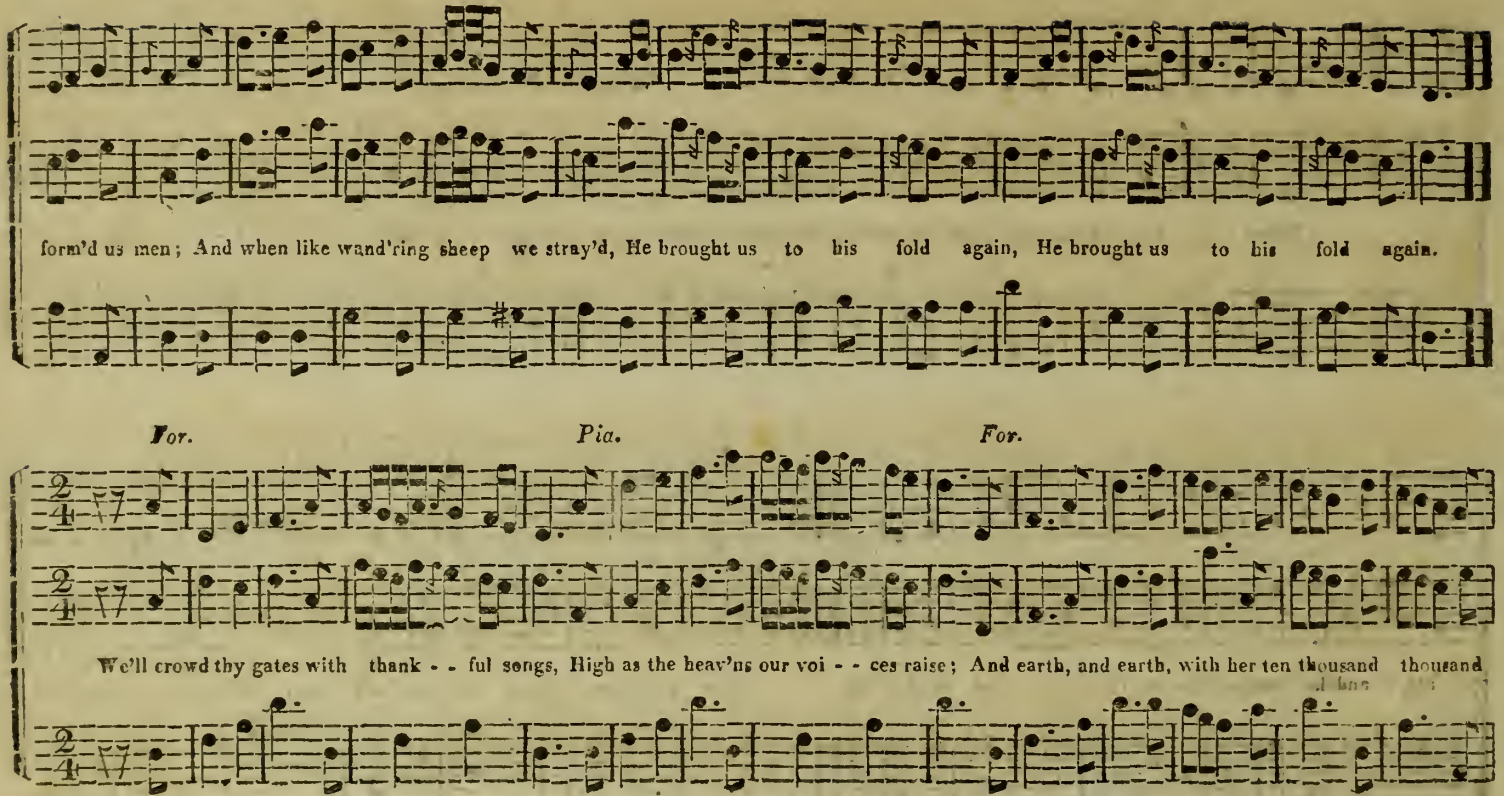

Clothed in a white garment, a token of innocence. Parent of Light! accept our praise; Who are by friendship join'd, A
Halle - lujah, amen, amen, hallelujah, amen, hallelujah, amen, amen.
social band to sing, a social band to sing. halle - - lu - jah, amen, amen, hallelujah, amen, amen.
hal - le - - lu - jah, hallelujah, amen, amen.


Lord, dismiss us with thy blessing, Bid us all de - part in peace; Still on gospel manna feed us,
Pure se - raph - ic love increase. Fill each heart with consolation, Up to thee our voices raise; When we reach our blissful station;

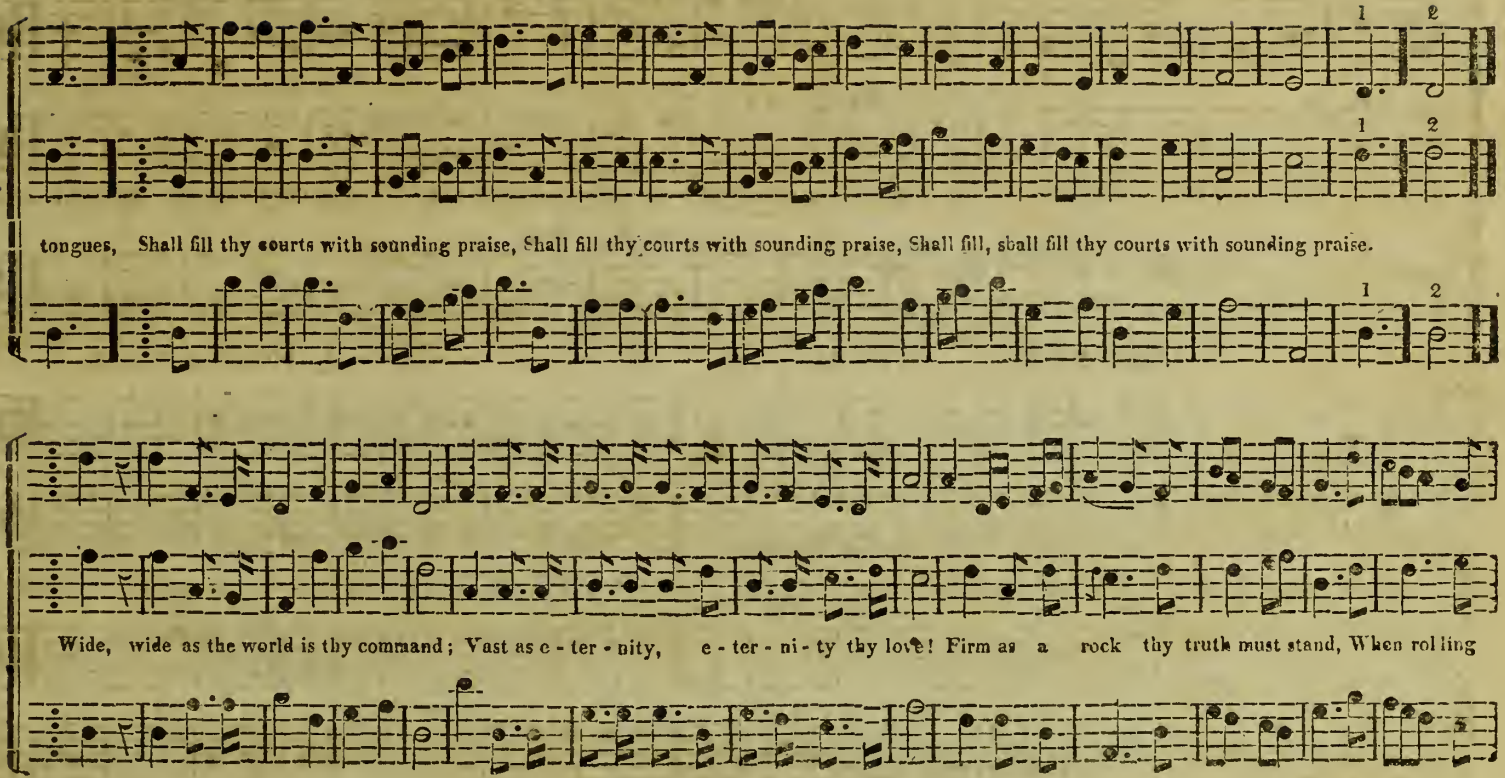

Then we'll give thee nobler praise, Then—
And sing halle lu - jah to God and the Lamb. For-
ev - er, and ever, for - ev - er, and ever. Hallelujah, hallelujah, hal - - - - lelujah, A - - men.


Pia.
For.
Jesus, our great High Priest, Offer'd his blood and dy'd; My guilty conscience seeks No sacrifice beside.
His pow'rful blood Did once atone, And now it pleads Before the throne, His pow'rful blood Did once atone, And now it pleads Before—


Before Je - ho - vah's awful throne, Ye nations, bow with sacred joy; Know that the Lord is God a - lone: He can cre-
Pia.
ate, and be destroy, He can cre - ate, and be destroy. His sovereign power, without our aid, Made us of clay, and

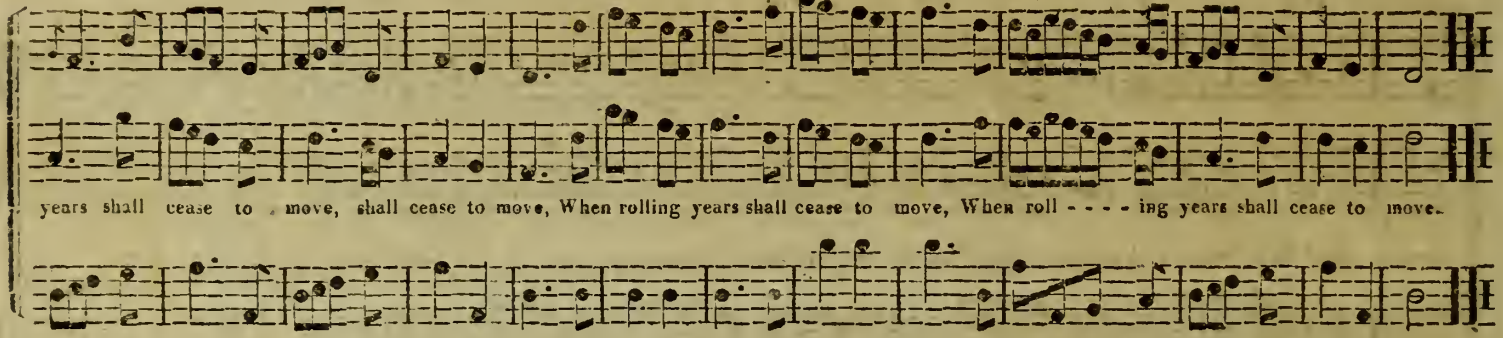

form'd us men; And when like wand'ring sheep we stray'd, He brought us to his fold again, He brought us to his fold again.
For.
Pia.
For.
We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voi - - ces raise; And earth, and earth, with her ten thousand thousand

Pia. *For.* *Pia.* *For.*

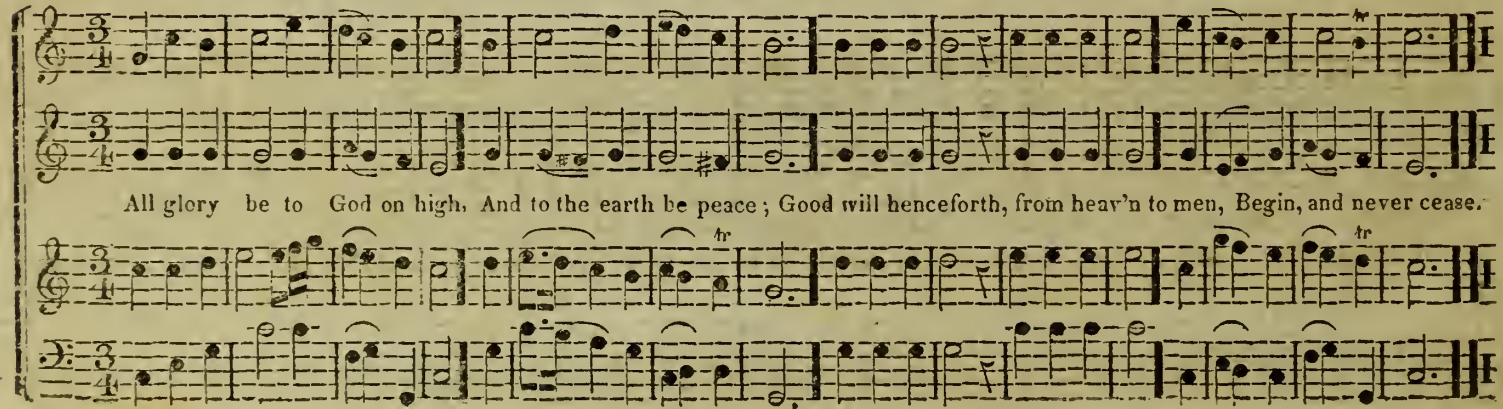


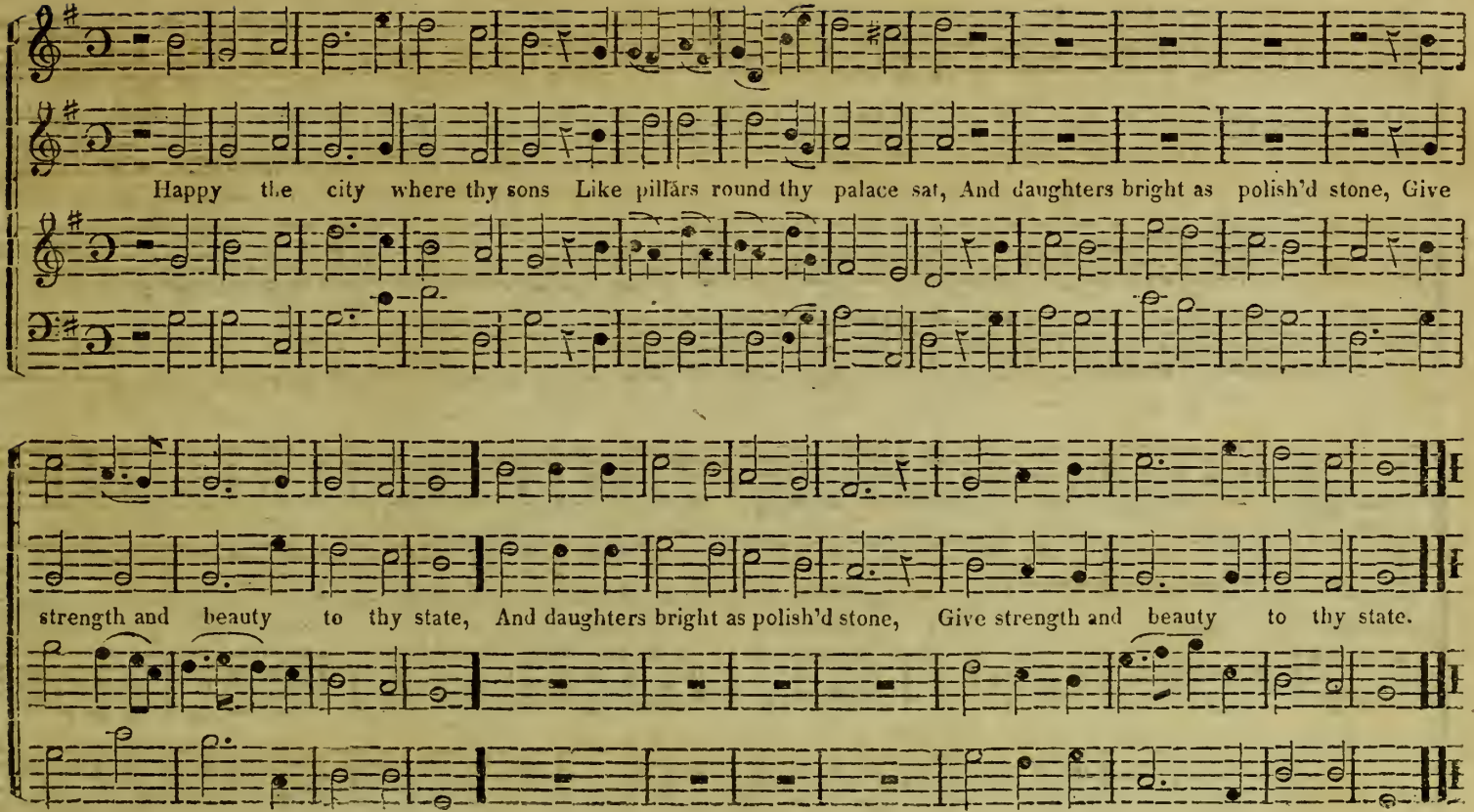
DENMARK *Continued.*

Pia. *For.*



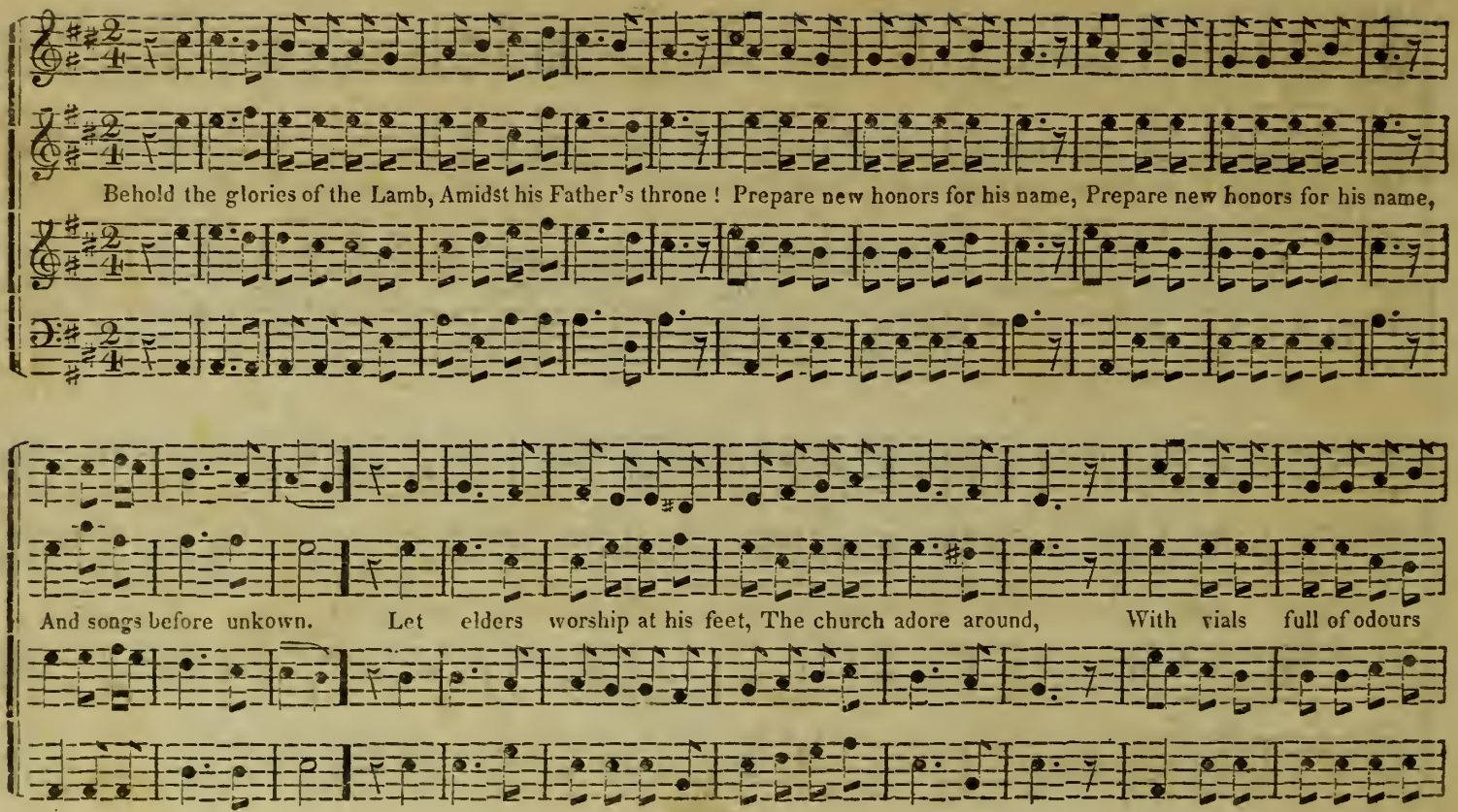
ARUNDEL. C. M. *A. Williams' Coll.*

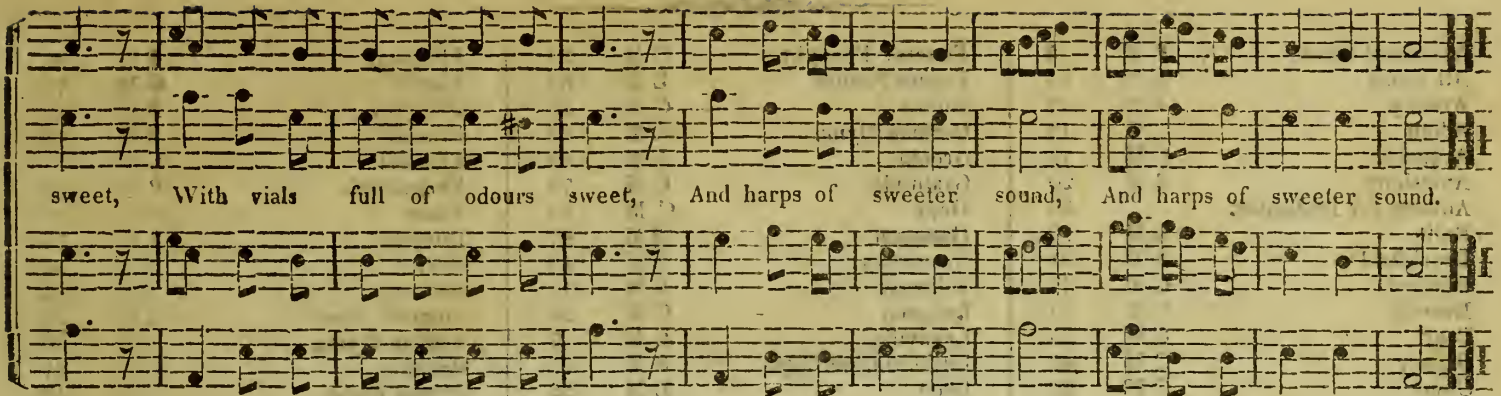



Happy the city where thy sons Like pillars round thy palace sat, And daughters bright as polish'd stone, Give
strength and beauty to thy state, And daughters bright as polish'd stone, Give strength and beauty to thy state.

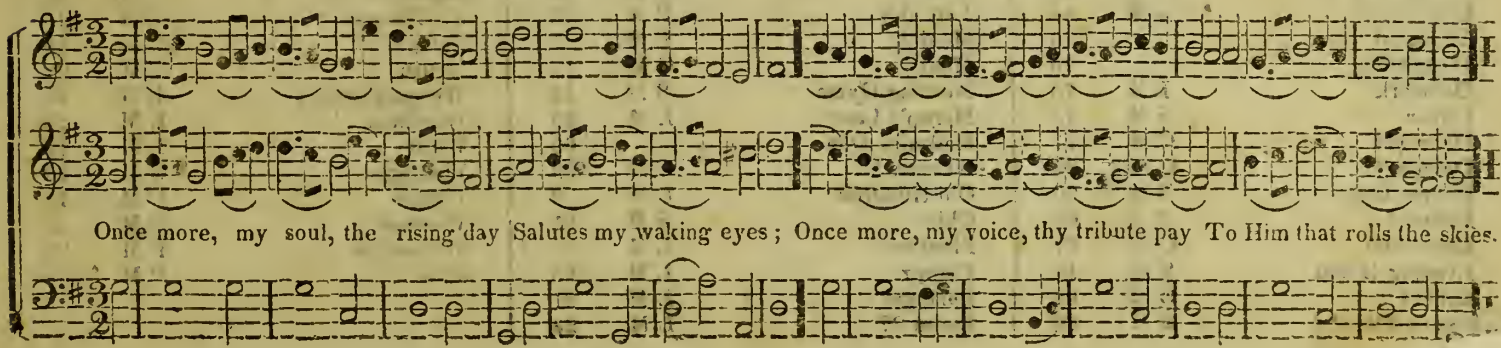
PARMA. C. M.

Italian.





GRATITUDE. C. M.



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